First of a Series of Articles by Adolph Zukor

DRAMATIC MIRROR
OF MOTION PICTURES AND THE STAGE

SEPTEMBER 8, 1917 PRICE TEN CENTS

SESSUE HAYAKAWA
In Paramount Pictures

Soldiers in Four Hundred Camps to See Films

Sessue Hayakawa IN "Hashimura Togo"

A Paramount Picture

By Marion Fairfax from the story by Wallace Irwin. Directed by William C. DeMille

WALLACE IRWIN'S famous character might have been lost to the screen if it were not for a great actor who could perfectly typify the part.

Sessue Hayakawa's many successes are photoplay history. He has added to "The Cheat," "The Bottle Imp," "The Jaguar's Claws" and others, *another great piece of dramatic work,* and a photoplay comedy drama of rare beauty.

Advertisement

DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

VOLUME LXXVII NEW YORK, SATURDAY, SEPTEMBER 8, 1917 No. 2020

CREATING A FEELING OF CONFIDENCE IN ALL BRANCHES OF THE MOTION PICTURE INDUSTRY

Advance Made Since the Launching of Feature Photoplays in 1912—Confidence a Fundamental of Successful Business—The Coming Year Destined to Prove Another Milestone in Progress—Industry and Public Alike Prepared for a Forward Step

BY ADOLPH ZUKOR

In the following article, the first of a series of five which have been prepared by Adolph Zukor, pioneer of the films and originator of the feature play in its present popular form, the president of the Famous Players-Lasky Corporation undertakes a constructive analysis of the motion picture industry, placing particular stress on the exhibiting branch of the business. Mr. Zukor, as an early and successful exhibitor of motion pictures, ever has been an earnest student of the public and the pictures. The policies that have been responsible for the artistic development of the Famous Players-Lasky Corporation and its financial growth rest entirely, Mr. Zukor declares, upon the simple premise that the public wants to see motion pictures, better pictures and bigger pictures.—EDITOR.

JUST as the year 1912 marked the beginning of a new era for the motion picture industry in the introduction of the feature play as the standard of photoplay excellence, the present year will prove another milestone in motion picture progress. After five years of ceaseless struggle we have reached a point of artistic achievement where the best brains of the amusement world, the great writers of the day, the greatest creative geniuses of our time and the recognized leaders in stage and screen art are all giving of their best to advance the prestige of the photoplay.

Moreover, the higher degrees of consistent achievement which have been maintained during the last few months have crystalized the demand of the public for the most artistic productions attainable. The confident expectancy of the public in the continued advancement of our standards makes possible the realization of great plans for the production of bigger photoplays and the attainment of higher artistic achievements than have ever been possible before.

Today we have reached a point of consistent artistic achievement never before attained; methods of distribution have been reduced to a science, the confidence and respect of the public have been won and the industry as a whole is actuated by a spirit of mutual confidence and good will.

The industry itself and the vast public are both prepared for this great upward step. Never were the times so propitious for the beginning of a new era of photoplay production—and this new order of things springs entirely from a confidence which is based upon past achievement. The public has seen what the motion picture producer can do and it is confident that he can surpass his previous achievements. Therefore, he must do so—and he is going to do so!

Fundamental is Confidence

In many particulars motion pictures differ as an art and business from all other forms of creative work or merchandising. Yet, in one fundamental the difference is not marked. That fundamental is *confidence*.

It is confidence that actuates the author who, having something to relate, fearlessly tells his story, either by the printed word, the spoken drama or the far more intricate and universally understood motion picture. Confidence also is the chief requisite of the player, from the star to the neophyte. They, having something to express, self-reliantly play their parts. Likewise the men into whose hands the finished product is placed—confidence is their cardinal business principle.

And the exhibitor, on whose screen the cumulative effort of hundreds, or thousands of others is concentrated, must operate confidently, since his continued and upbuilding patronage is founded wholly upon the public's confidence in the entertainment he offers.

It is confidence that builds order, systematizes effort. Take it away from the exhibitor's branch of the motion picture industry and chaos reigns. Its opposites are fear and hysteria. Without confidence in the picture the exhibitor shows to the public he is unable to build good will for his theater. He is placed at the mercy of the transient. The steady habitue looks elsewhere for his entertainment. Life is short and few busy people have time or inclination to conduct investigations between impulse and decision. Exhibition of motion pictures may be said to be firmly and capably handled in a community only when the public of the community, desiring to see picture entertainment, identifies in its mind *one* place in which to enjoy itself.

Apeda, N. Y.

ADOLPH ZUKOR,
President Famous Players-Lasky Corporation.

Creating Healthy Conditions

If nothing else had been accomplished in the first five years since the motion picture was evolved to meet and create new, healthy conditions, the establishment of confidence in the exhibitor of films would have been justification sufficient unto itself for the expenditure of such tremendous labor and capital.

Look back, if you will, to the days more recent than most of us are in the habit of considering, when exhibition of motion pictures was hazardous commercially and distinctly uncertain, artistically. A few producers of pictures had built up a degree of public favor for several types of entertainment. With the possible exception of two of the old film companies, however, over-production strangled their vision and left them, at the end of a period, without the vitality to continue the battle for the retention of public demand.

Exhibition was in much the same chaotic state. The prices of admission were low—five cents being the prevailing charge—the profits small and the exhibitor's faith in the material for his patrons uncertain. The transient was the principal source of revenue. To only a comparative few were the names of players and directors known. Since rentals were small the opportunity of expending large sums for better material, better directors and better players was denied.

A Revolutionary Reform

The feature play created revolutionary reform. I recall the general skepticism that greeted my first efforts to make a newer, bigger type of entertainment that would win the support of

(*Continued on page* 9)

BRITISH ACTORS RESPOND TO CALL

Theatrical Profession Best Represented Among Recruits Obtained Here—Over 150 Enlisted Players Have Volunteered Services to Date

British actors in the United States are coming forward in response to the call of their country more readily than any other class of men, according to an official of the British Recruiting Mission.

"Persistent reports have been circulated in certain quarters that British actors in this country have proved largely to be members of the 'slacker' class," said the official to a MIRROR representative, "but these reports are deliberate falsehoods. We have a card index of every Britisher in this country and to each and every one we are appealing for aid in this world crisis. The actors, for the most part, have come forward without the necessity of requests, and to date more than 150 English actors under contract here have volunteered their services for the mother country, and many more have gone to Canada direct and enlisted there."

The British official said that the Mission did not contemplate publishing in English newspapers a list of those actors who have proved delinquent in responding.

"We are endeavoring to appeal to their sense of honor and patriotism. Should they continue to be backward they are certain to be conscripted sooner or later, provided, of course, that peace does not come in the meantime. We feel highly gratified at the showing of the actors. No other profession is so well represented among the recruits we have obtained here. Several actors have responded who are far past military age. These we are using in various clerical capacities. In the case of those rejected as unfit for military service many have volunteered, and are still volunteering, to do other work of helpful nature in this country.

"We shall be glad to see at 280 Broadway any of those who have not as yet called upon us either to go before the medical board or who, failing to pass, feel they would like to help the Mission in some capacity that does not interfere with their professional engagements."

Colonel John S. Dennis, who commands the western division of the British recruiting service, is reported to have said in a statement given out in Chicago that enough Canadians and Britons had enlisted since the recruiting of England's subjects in the United States began to make more than six full battalions (6,000 men).

"I am authorized," he added, "to say that Britons and Canadians living in the United States who do not voluntarily enlist within the next few weeks will be conscripted."

Among the actors who have enrolled or enlisted at the British Mission, No. 280 Broadway, are:

Roland Bottomley, Colin Campbell, Edgar Kent, Cosmo Bellew, Thomas Holding, Stephen Norman Murray, Harold De Becker, Robert B. Tenseman, Charles McNaughton, Horace Sinclair, Walter John Paulton, John M. Troughton.

William E. Taylor, Edgar Charles Wodd, Lionel Atwill, David Simon, John Goldsworthy, Ernest George Cove, Harold West, Lewis Edgard, Montagu Love, Edger Flavelle, Lionel Bevans Leonard Endis.

George Braham, Clifford Valentine Trainor, Henry Neville, Roland Young, William Lewis Terriss, Herman Trevor, Echlin Gayer, Oliver Glover, Alfred Edward Dalty, Alfred Fred Carroll, Bernard Murphy, Maurice Brooke Bedington.

Val March, Laurie York Elskine, Owen Griffin Cole, Frank Farrington, Laurence Grant, Frank Stirling, Edward Basil Woodbury, Clarence Derwent, Cyril Keightley, Courtnay Foote, George Brooks, Joseph Attie.

Thomas C. Hayden, Charles Edward Benton, Cyril Chadwick, Duncan Roy Cochrane, Herman A. Blume, Barbour Halliday, Alan Synge, Charles C. Carey, Barry McCallum, Henry Traveks, Frank Wood, Eric Snowden, William B. Parker, Will Cummin Varden, Herbert Standing, Jr., Algernon Greig, Charles Massett, Reginald Denny, J. Malcom Dunn and Ralph Nairn.

TROOP MOVEMENTS AFFECT THEATERS

Several Railroads Unable to Transport Theatrical Companies During September

Several theatrical managers are receiving notice that during September, and perhaps later in the Autumn, railroads may not be able to move theatrical companies. The constantly growing demand of the Government for train equipment for troops is given as the reason. More companies are now being prepared for tours than at any time in several years.

Selwyn and company have been notified by representatives of the Chicago, Milwaukee and St. Paul Railway and the Chicago, Rock Island and Pacific Railway that no more contracts for the transportation of theatrical companies could be made for the month of September.

The company in question is that of "Fair and Warmer," a Selwyn attraction which is booked to appear in several cities reached by these two lines. After a hurried interchange of telegrams the Chicago and Northwestern Railway made a tentative agreement to move the company through the doubtful territory, but provided that the contract was subject to cancellation if the needs of the Government should divert the railroad's rolling stock.

This, so far as is known, is the first absolute refusal of any railroad company to contract for theatrical movements owing to the war. It presents a serious problem for theatrical managers who must depend in a large measure on the profits arising from road companies. As a result it is probable the managers will combine in an appeal for relief from the 10 per cent. war tax which they have been assessed unless the Government can give assurance that their business will not be interfered with to any undue extent.

MUSICAL PLAY AT THE HUDSON

The Hudson Theater is housing a musical attraction for the first time in its history. "Good Night Paul," a revue which under the title of "Oh So Happy" has been playing a Summer engagement at Powers Theater, Chicago, began an engagement there on Monday. The cast is headed by Ralph Herz and includes Elizabeth Murray, Frank Lalor, Audrey Maple, Burrell Barbaretto and Louise Kelly.

The sudden withdrawal of "The Deluge" from the Hudson left the theater without an attraction for a number of weeks, and the hasty booking of the musical piece followed.

Charlotte Fairchild Photo
INA CLAIRE,
Whom David Belasco Has Selected for the Leading Feminine Role in "Polly With a Past."

TO REVIVE MUSICAL PLAY

Darsford Producing Company, New Firm, to Present "Fascinating Widow"

A new corporation, to be known as the Darsford Producing Company, has been launched in the theatrical production field under the direction of Jacques Pierre, for many years manager of Julian Eltinge. The first effort of the concern will be a revival of "The Fascinating Widow," in which Mr. Eltinge appeared some years ago.

"The Fascinating Widow," which is from the pen of Otto Hauerbach, will open its tour at the Apollo Theater, Atlantic City, Sept. 20. Hal Russell has been engaged for the leading role. His supporting company will include Julia Gifford, Mabelle Cedars, Mack Marshall, George Gaston, Dorothy Milburn, Page Spencer, Florence Guise, William Phelps and W. J. McCarthy.

THE DUBLIN PLAYERS

The Dublin Players, a new theatrical organization, will begin activities at Stamford, Conn., Thursday night, Sept. 6, with a musical comedy entitled "I'm Irish and Glad of It" as the attraction. Engagements in leading cities will follow with New York as the ultimate goal early in the Winter. The company is under the direction of Joseph Gorman.

FULDA'S "THE PIRATE" TO BE GIVEN HERE

Broadway to See Satire of Theatrical Profession Which Platt Recently Presented in Milwaukee

A Broadway presentation is planned, it is reported, of "The Pirate," a drama by Ludwig Fulda which was recently produced by George Foster Platt during his repertory season at the Pabst Theater, Milwaukee. The English adaptation was prepared by Louis N. Parker.

"The Pirate" is said to be a satirical treatment of the modern press agent, of the theatrical profession, both in its acting and its managerial phases, and of life in general. The chief character of the play is a retired pirate of the Spanish Main who has turned respectable. Being fat and lazy, he soon becomes a subject of disgust to his romantic young wife. A strolling player enters the scene, and upon being introduced to the romantic lady claims, for the purposes of publicity, to be the famous pirate to whom she is married.

The Milwaukee *News*, in its review of the play, said that "its dialogue fairly scintillates with richly human wit," and that the "entertaining combination of quaint, old-fashioned Andalusian characters with dialogue which seems to hit with particular aptitude at modern conditions, kept the audience constantly laughing."

The cast which appeared in Mr. Platt's production included George Lunt, Cathleen Nesbitt, Wallis Clark, Cecil Yapp and Ann Mason.

NEW SATIRE FOR THE COMEDY

Edward L. George will present at the Comedy Theater, Tuesday night, Sept. 18, a satirical farce comedy by Lawrence Langner, entitled "The Family Exit." The play which is in three acts is to be produced by the Washington Square Players, although it is not in their subscription season, and actors outside that organization will appear in the cast. Mr. Langner is the outhor of "Another Way Out," which was acted at the Comedy last season. His new play is said to satirize a number of phases of American life.

HITCHCOCK SEEKS THEATER

Raymond Hitchcock and E. Ray Goetz, sponsors of "Hitchy-Koo," are negotiating, it is reported, with Lawrence Anhalt for a lease of the Park Theater in order to continue the run of their musical revue following the close of its engagement at the Liberty Theater in October. The booking of Laurette Taylor at the latter playhouse will necessitate the transfer of "Hitchy-Koo," and as the popularity of the piece continues undiminished, Messrs. Hitchcock and Goetz are seeking another theater in order to extend their season indefinitely.

TO PRODUCE PLAYS BY HAROLD CHAPIN

Mother of Dramatist Killed in Battle to Present Several of His Works Here This Season

A number of plays written by the late Harold Chapin will be produced, it is reported, in this country this year by his mother, Alice Chapin. Mrs. Chapin is an American actress, whose last appearance here was with John Drew in "Major Pendennis."

Mr. Chapin was an American actor, dramatist and stage manager. He was killed in action on the Western front in October, 1915, while serving in the British Army. Following an engagement as stage manager for Granville Barker in London, Mr. Chapin turned his attention entirely to playwriting. His works include "The Dumb and the Blind" and "Art and Opportunity," in which Marie Tempest appeared, and "The Marriage of Columbine," which was presented at the Punch and Judy Theater in 1914. Chapin was 29 years old at the time of his death.

$100 PRIZE FOR BEST POSTER

Madison Corey announces that he will give a prize of $100 for the best poster design submitted to him for use in connection with his new musical comedy "The Grass Widow." The scenes of the piece are laid in France. Mr. Corey in addition offers to pay for all other designs he may use from among those submitted. The contest closes on Sept. 15.

BERNHARDT IN NEW PLAY

Begins Engagement at the Knickerbocker in "The Star in the Night"

Sarah Bernhardt began an engagement of two weeks at the Knickerbocker last Saturday night, Sept. 1, appearing in a repertoire of plays which include many of her former successes as well as a new drama, "L'Etoile dans la Nuit" ("The Star in the Night"). The latter and the courtroom scene from "The Merchant of Venice," in which the French actress impersonated Portia, comprised the double bill of the opening performance.

An ovation which compared in volume to her reappearance at the Empire last season, following an absence of many years from the American stage, greeted her entrance in the red robes of Shakespeare's heroine, and her performance was characteristic in its superb poise and emotional restraint.

"The Star in the Night" is an episode of the war, by H. Cain and E. Guerinon. The action is laid in the drawing room of Madame de Severac, whose only son, Pierre, an officer, has returned blinded from the War. He is unable to identify Jane, the inspiration of the poems he has written while at the front. She is busy correcting the proofs of his verses. One of these, entitled "The Star in the Night," refers to herself, who, in the person of Bernhardt, recites it with deep feeling, while a little later she has fine scope for her genius of descriptive and declamatory power in recalling the last time she saw her lover when he joined his regiment at Fontainebleau, with all the patriotic fervor surrounding this scene.

Jane is still in love with Pierre, but she will not betray her secret, while he fails to recognize her voice. She reads another of his poems and he remarks that her voice has inflections which awake a world of memories. Pierre, who can be put off no longer, appeals to Jane, and, in a touching love scene, she gradually reveals her identity and yields to his embrace. Pierre is played by M. Jean Angelo with dignity and spirit. Referfence is made in the play to the American contingent in France. "Good comrades every one!" remarks a figure who represents a "poilu." "And, say, those aviators! always up in the air, shrapnel don't scare them—not a bit. As one of our sergeants said the other day, 'The Americans are close shaven, but just the same they are poilus all right.'"

NO DIFFICULTY WITH WESTERN MANAGERS

Klaw Predicts West Will Become Independent of Road Attractions—New York Manager Appointed to Camp Commission

SAN FRANCISCO (*Special*).—Marc Klaw, of the firm of Klaw and Erlanger, has arrived here to be present at the first production of his firm at the Columbia Theater. Klaw and Erlanger will present three plays here. The first is "Here Comes the Bride," the second is "Under Pressure" and the third is a play adapted from the French and called "The Adorable Pest."

In engaging in producing activities here Klaw and Erlanger do not purpose to eliminate the tours of New York attractions to the Pacific Coast. They will continue to route Broadway productions here as readily as they send Coast productions to Broadway.

"We shall try also," said Mr. Klaw, "to employ here that sort of player material which has, with difficulty, reached New York in previous seasons. We think that the West is as important as the East and we shall produce here just as long as we have the encouragement to do so.

"As for any difficulty with Western managers, that is silly, since Oliver Morosco is a partner of ours in Los Angeles and the Columbia Theater is open to our best enterprises. I believe that the coming year will develop a situation in the West which has heretofore been unknown in theatricals. It will become independent of 'road shows,' except those which come with a peculiar cast which identified them in New York.

"The Columbia is not going to be a 'tryout house.' It is going to be a place of original productions which Klaw and Erlanger will have bought before ever the presentation is made. If the plays are worthy we will take them into New York, just as from New York we will bring the worthy ones with their original companies here."

Incidentally Marc Klaw has been asked by Secretary of War Baker to serve on the Commission on Training Camp Activities and has accepted. In his letter to Mr. Klaw Secretary Baker said: "Mr. Fosdick has told me of the large responsibilities which the Commission on Training Camp Activities has asked you to assume in connection with the entertainment of our troops in the cantonments and National Guard training camps. The work is so important and so necessary in providing a wholesome environment for the troops that Mr. Fosdick and I both feel that perhaps membership on the Commission itself would give you a better position in which to put the program through. I am, therefore, asking you whether you will be good enough to serve on the Commission."

ACTORS RATIFY NEW EQUITY CONTRACT

Francis Wilson Predicts That Agreement Drawn Up by Players and Managers Will Soon Be in Effect Throughout Country

The four years' fight of the Actors' Equity Association to obtain an equitable contract from theatrical managers came to an end last week when the council of the society formally ratified the form of agreement decided upon by committees of actors and managers. The officials of the United Managers' Protective Association did likewise several weeks ago.

Next week, it is expected, the printed contracts will be in operation. It has been agreed the new contracts will supersede those already made this season. They will affect all first-class theatrical companies but not vaudeville or motion pictures.

The ratification meeting was held in the rooms of the A. E. A. in the Longacre Building and was attended by President Francis Wilson, Vice-president Bruce McRae, Corresponding Secretary Howard Kyle and the following council members: Frank Mills, Berton Churchill, Shelley Hull, John Cope, Grant Mitchell, Jefferson de Angelis and Charles Coburn.

After the meeting Messrs. Wilson and Kyle spoke in appreciation of the fair-minded attitude of the managers.

"It is now our intention," said Mr. Wilson, "to carry the fight to the Pacific Coast. We found Chicago managers responsive to our suggestions and we feel confident that soon the Equity contract will be in effect throughout the entire country. Managers are gladly welcoming it."

STEWART BAIRD,
Who Will Have an Important Role in "Rambler Rose."

TO STAGE POETIC PLAYS

Poetry Theater League Formed with Hedwig Reicher as Artistic Director

A society called the Poetry Theater League has been formed with the purpose of participating in the renaissance of poetry by giving a series of entertainments in which poetry will be interpreted in various ways. The chief purpose of the league is to establish a center for the public recitation of poetry, reinforcing the art of the interpreter whenever necessary with appropriate music, costumes, and settings.

Short poetic plays will also be produced, and the league hopes to be instrumental in presenting poets whom the publishers are too timid to introduce to the public. The profits will be devoted to prizes for the best poems appearing in American magazines and the best poetic plays. Hedwig Reicher, who has given a number of recitals of the type the league has in view, is its director.

LONG TOUR FOR "OUR BETTERS"

W. Somerset Maugham's comedy, "Our Betters," which was produced at the Hudson Theater, will be sent on a long tour this season by Mr. Williams. The cast will include Chrystal Hearne, Rose Coghlan, Leonore Harris, Frits Williams and others of the original company.

White, N. Y.

MARJORIE RAMBEAU AS AN OPERA SINGER IN "EYES OF YOUTH"
Defies Her Manager (George L. Romain). Her Brother (Donald Gallaher) is Ready to Lend Assistance.

DANCING FEATURED AT THE PALACE

Adelaide and Hughes and Lucille Cavanagh Appear in Headline Positions—Other Attractions of Lengthy Bill

In marking the official opening of the big time vaudeville season of 1917-18 the Palace Theater offers a remarkably strong bill. Adelaide and Hughes, one of the most popular dancing teams of our stage, occupy the large type position in the billing. They present a new act that keeps to the high standard of their previous ones, and as this pair seldom ever fail to enthuse Palace patrons, it is more than probable that they will be the feature next week at least.

Lucille Cavanagh, who has become a star in her own right, remains for another week. The re-engagement was justified, for Miss Cavanagh, assisted by Ted Doner and Paul Frawley, backed up by Livingston Platt stage settings and Lucille dresses, has made one of the biggest hits in Palace history. She has the charm that establishes an artist for a long, long time in the world of the two-a-day. Walter C. Kelly, after a long desertion to musical comedy, returns to vaudeville this week, in his familiar role of the Virginian judge. He has new stories in his monologue and he puts them across with old-time success. Kelly enjoys a unique niche as a stage humorist—he is inimitable and no one ever attempts to do what he does so well.

Laurie and Bronson, a clever team who have capitalized the public's fondness for irresponsible youth, again meet with the approval that was showered on them at this theater not so long ago. The Avon Comedy Four present their version of "A Hungarian Rhapsodie," Amelia Stone and Armand Kalisz fill the playlet division of the program in "Ma-amselle Caprice," by Edgar Allan Woolf, and Bennie & Woods, the Kitamura Japs and Everst's Monkey Hippodrome are on the long program which opens with the Palace New Pictorial. Lemonade continues to be popular during intermissions.

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Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

PSYCHOLOGY OF A GREAT BUSINESS

ON ANOTHER page of this issue appears the first of five articles by ADOLPH ZUKOR, president of the Famous Players-Lasky Corporation.

THE MIRROR takes particular pride in having secured the exclusive rights to this series, believing that the articles are of the first importance to the industry at large.

Regardless of the policy of your house, whether upon present legitimate attractions, vaudeville, or pictures; whether you are a Paramount exhibitor, a buyer of some other program, or an independent, you will be interested in knowing the principles and purposes behind one of the most powerful amusement enterprises in the world.

Mr. ZUKOR started in a small way with a big idea and after the manner of big ideas it exerted a far-reaching influence.

For the benefit of MIRROR readers, the man who dreamed of placing famous players and famous plays in motion pictures and made his dream come true; the man who probably did more than any other individual to uproot the business and start it growing in richer soil, gives a frank summary of what he has done and what he is driving at.

Mr. ZUKOR's five articles—"Confidence," "Individuality," "Distribution," "Order Out of Chaos" and "Supply and Demand"—will give you a new angle of the psychology of a great business.

MORE WORK TO BE DONE

THE work of the Actors' Equity Association in putting through a contract acceptable to both managers and actors and promising to make a happier stage family than has existed in the past, is fairly accomplished. But there is more work to be done, much more, and after a breathing spell the officers of the Association may well take off their coats, sharpen pencils and begin figuring on another contract—this time for the benefit of motion picture producers and actors.

There is need here for some sort of an understanding and the man or men who straighten out the tangles will be doing no small service. In the days of the old-time studio stock company, the matter of engaging and being engaged was simple. Actors were paid weekly salaries, which were increased or discontinued as in any other business.

But with the passing of the stock company and the tendency among producers to cast each picture as it came along, the simplicity of earlier methods rapidly disappeared.

The uncertainty of picture production is exasperating, but inevitable, and of necessity it makes a nearly perpetual conflict between the actor and the man who is paying the bills. Weather conditions, changes in the script, the whims of a star, any one of a number of conditions, in fact, may delay the photographing of scenes on schedule and force the actors into temporary idleness.

The question is whether the idleness shall be at the expense of the employer or the employee, nor is it an easy question to solve satisfactorily. We understand from one prominent producer for the open market that he is preparing to engage actors under a contract calling for a certain number of days work, the days to be utilized according to his convenience. His plea is that he cannot afford to pay for what he does not receive, to which the actor may reply, "Nor can I afford to be idle."

Then there are stars' contracts and broken contracts to be considered—the right of a player who has been expensively advertised to shift the returns from the advertising to another bank account—and enough other questions to keep the Equity Association's best arbitration talent profitably occupied for many months to come.

EXHIBITORS IN AND OUT OF FAVOR

WHY one body of exhibitors should be recognized members of the National Association of the Motion Picture Industry and another duly organized body, applying for membership under an article of the by-laws, should be rejected by a vote of twenty-four to five, at a meeting of the Association's directors, is difficult to comprehend.

The avowed object of the Association is to benefit the entire industry and this object, it has been maintained, could be most effectively realized by making the membership inclusive of every element concerned in the manufacturing, marketing and showing of motion pictures.

Whether an exhibitor happens to be a member of the League, of the A. E. A., or of neither, really has nothing at all to do with his importance in the community which he serves, nor does it affect his standing as a part of the industry. Simple reason would seem to indicate that the Association must gain in strength as it became more completely representative, yet here we find a considerable number of exhibitors being dismissed by a vote of twenty-four to five.

It is peculiar, and the more so at this particular time, when much is being said of the efforts made to get all exhibitors in line for co-operation with the Government in its war-time program. Somehow the "Get Together—All for Country" speeches at the Chicago convention do not harmonize with this latest directorial decision; but after all it is not a matter of grave moment.

An exhibitor is likely to recall that he is a citizen before he is a member of any organization and to act accordingly. When he gets through making a success of his business and has a few moments to spare before turning in for the night, he may glance at a report of the New York meeting and wonder and smile, then fall asleep quite peacefully—if his bills are paid.

"BETTER THAN USUAL" BUSINESS POLICY

THE unprecedented activity of the early season gives unmistakable indication that the theatrical managers are planning to adhere to a policy of business which is expected to be "better than usual," rather than to that which complacently implies customary conditions. In the presence of strange and disturbing war clouds such an attitude is another reflection of the remarkable courage and optimism of American theatrical men.

Tradition has always associated New York producers with a spirit of prodigality and recklessness even in the face of adversity, but it was believed that a more conservative philosophy would govern their affairs when they were confronted by conditions with which they had no familiarity. Encouraged by the magnificent financial triumph of last season they are extending their activities to a more elaborate extent than ever, confident that the public will react vigorously from the depressing news of war and the battlefield.

The announcements of the managers' plans for the season published to date hold promise of an energy and industry that indeed will make the theatrical year now under way the most active and successful in American stage history. Twenty-three productions, eighteen of which are new to Broadway, have already been staged. But one of this list failed to win metropolitan approval sufficient for an extended run. Players and other people identified with the theater are being employed in greater numbers than ever before. A half dozen new playhouses are under construction which, it is believed, will take care of any unusual demands for Broadway bookings; and rehearsals are taking place in every available hall and auditorium in the vicinity of Times Square.

As for the public, it is responding to the demonstration of managerial activity in a measure that justifies the beginning of the season at the height of Summer. The hotels are said to be crowded with out-of-town buyers, who at night-time must find some diversion from the commercial pursuits of the day. And even the critics are extending a more wholesome welcome to a policy which is exacting more and more of their time each Summer.

THE SEVEN AGES OF AN ACTRESS

THE seven ages of man are finding a parallel in the seven ages of woman—if she is a motion picture actress with popular qualities.

1—Ingenue in small town stock company.
2—Small part on Broadway.
3—Leading woman on Broadway.
4—Name in electric lights.
5—Star in motion picture.
6—Organizes her own company.
7—Half a million a year.

The last to run the span of life is Alice Brady, so young, so fair and what an income tax!

DALY AND GOODWIN TO CO-STAR IN COMEDY

Selwyn and Company to Present Actors in "Why Marry?" in November

Arnold Daly and Nat Goodwin will be starred by Selwyn and Company in a new play by Jesse Lynch Williams this season. The piece, a comedy called "Why Marry?" will be placed in rehearsal shortly, and will be presented here about Nov. 1, after preliminary performances out of town. Negotiations are pending with a prominent leading woman for the principal feminine role. The character is said to be a most unusual one. The play will be staged by Roi Cooper Megrue.

This will be the first time that Messrs. Daly and Goodwin have been associated in the same company. Mr. Daly was last seen in "The Very Minute," which David Belasco produced last Spring at the Belasco Theater, while Mr. Goodwin's last appearance was in vaudeville.

TO GIVE "LES FLAMBEAUX"

Shuberts to Produce Bataille Drama in Association with James Shesgreen

The Shuberts are preparing to produce Henry Bataille's drama, "Les Flambeaux" ("The Torches"), in association with James Shesgreen. The play was given a private presentation at the Knickerbocker Theater on June 9 last, under the direction of Shesgreen, in co-operation with Lester Lonergan. Many managers attended the performance, and Lee Shubert liked the play well enough to acquire a substantial interest in it. A regular production will take place some time in October.

Lonergan has held an option on the American rights to "Les Flambeaux" for three years. He produced it for the first time on the English-speaking stage in New England last Spring with members of his stock company in the leading roles.

"THE DELUGE" CLOSES

Arthur Hopkins's production of "The Deluge" was withdrawn from the Hudson Theater last Saturday night following an engagement of two weeks. At the present time there is no plan to send the play on tour. The next Hopkins presentation at the Hudson will be Billie Burke in a new Clare Kummer comedy.

White, N. Y.

MARY KENNEDY,

Who Appears in the Principal Feminine Part with Allen Doone in "Lucky O'Shea."

HEARD ON THE RIALTO

PERENNIALLY POPULAR MAGAZINE SUBJECTS

What Is the Matter with the Movies?
The Art of Mrs. Fiske.
What Is the Matter with the Stage?
The Art of Sarah Bernhardt.
What Is the Matter with the American Playwright?
The Art of Henrik Ibsen.
What Is the Matter with the American Playgoer?
The Art of James M. Barrie.

The success of "Leave It to Jane" is a further illustration of the adaptability of comedies and farces of youth to the musical comedy stage. As "The College Widow," the new production at the Longacre, won wide popularity throughout the country mainly because of its wholesomely amusing and youthful spirit. The new style of musical comedy had its inauguration in "Nobody Home," which was adapted from an English farce. Next came "Very Good Eddie," which was a new version of the farce "Over Night." "Go To It" served as a musical presentation of Hoyt's "A Milk White Flag." "Rambler Rose," which is to open the Empire season next Monday night, is a musical version of "The Runaway."

Wells Hawks, who is now a lieutenant in the Naval Reserve, was walking along Broadway immaculately garbed in a white uniform the other day when he met a friend.

"What are you doing now?" the latter asked.

"I'm press agent for the Navy," replied Hawks.

"Don't you find it pretty hard work?"

"Not at all, not at all," said Hawks. "I never have to show my copy to the admiral."

Word from Washington states that a "camouflage unit" is to be organized for military service abroad. "Ingenious young men looking for special entertainment in the way of fooling Germans" are eligible for enlistment. The term "camouflage" is becoming very popular along the Rialto. Wilton Lackaye gave expression to it in his curtain speech on the opening night of "The Inner Man," and dramatic critics are now beginning to use it in their reviews. "Camouflage" is a French music hall term and literally it means "faking."

Should the War Department be unsuccessful in obtaining recruits for this newest military unit it can pass a conscription bill and fill the entire quota from theaters and newspaper offices.

The latest bulletin concerning the development of the little theater movement comes from Cincinnati, where the New Art Theater has been launched.

The leading British playwrights appear to have recovered from their long period of inactivity and to be seeking simultaneously the plaudits of the public with an energy characteristic of those days of "Charles Frohman Presents."

Barrie is writing a play for Wyndham's Theater, according to reports from London. Haddon Chambers has completed a new comedy, "Saving Grace," which will be presented by Charles Hawtrey and Gilbert Miller; R. C. Carton's new comedy, "The Off Chance," is in rehearsal at the Queen's; J. K. Jerome has come forth with "Cook"; Pinero is finishing a light comedy for Autumn production. Henry Arthur Jones will be represented by "The Pacifists" at the St. James; Alfred Sutro's new play has just been produced in Manchester; H. V. Esmond has started anew with "Salad Days"; George R. Sims and Henry Hamilton are writing a new melodrama for Drury Lane, and Howard Talbot and Lionel Monckton, who wrote "The Arcadians," have prepared a musical version of Pinero's play, "The Magistrate," for production at the Adelphi.

We wonder if "The Deluge" would have been more successful had its production been deferred until late in the Fall when a more discriminating public for plays is in town. At present the majority of the theatergoing population is composed of out-of-town buyers, who for the most part prefer light and obvious entertainment.

Lew Dockstader has a new use for Childs' restaurants as a means of ending the war. He would establish a chain of the white-fronted eating places along the Western front and, upon the Germans rushing into them to appease their hunger, the doors would be locked and the dove of peace set free from its bayoneted cage.

CENTURY REVUE NAMED

"Dillingham and Ziegfeld Miss 1917" has been selected as the title of the new revue which will be presented at the Century Theater the latter part of September. The book and lyrics have been prepared by Guy Bolton and H. P. Wodehouse, while the music has been composed by victor Herbert and Jerome Kern. Joseph Urban will continue as artistic director, while Ned Wayburn will stage the production.

WAR RELIEF TRAINING

The Stage Women's War Relief announces the opening of a course in business training for its members to fit them for places in the commercial world, both in the theater and outside. This course will be opened early this month, under the direction of Mrs. Edwin Arden, and enrolment is now possible at the headquarters of the Relief, at No. 366 Fifth avenue. Several of the workers already have obtained business positions, and the increasing demand has made a commercial course necessary for the further training of the others.

MELODRAMA TO CONTINUE

The continued popularity of "The Man Who Came Back" has caused William A. Brady to cancel its bookings for Brooklyn and the provinces.

White, N. Y.

CLARA JOEL,

Who Gives a Clever Representation of a Film Vampire in "Business Before Pleasure."

NEW FIRM BEGINS ACTIVITIES HERE

Pacific Theater Corporation to Produce "Broken Threads" in November

The Pacific Theater Corporation, whose activities have heretofore been confined to operating stock theaters in Seattle and Salt Lake City, will invade the field of Eastern producing managers within the next month. Offices have been engaged in the Fulton Theater building. The managing director of the new concern is Lodewick Vroom, lately connected in an executive capacity with Henry Miller and previously associated with Margaret Anglin.

The first offering of the firm will be a play called "Broken Threads," a comedy drama in a prologue and three acts, by William Ernest Wilkes. The play was presented by a stock company in Seattle during the summer. Mr. Vroom has assembled a cast and rehearsals are in progress. The play will go on a short tour preparatory to its New York premiere, which is scheduled to take place early in November.

PLANS OF WASH. SQ. PLAYERS

Five Regular Bills in Addition to Special Performances to Be Given

Before beginning their regular subscription season in October, the Washington Square Players will present a three-act farce-comedy at the Comedy in association with another management. This production will be made about the middle of next month.

The subscription season will include several special performances for subscribers in addition to the five regular bills. While adhering to their regular policy of presenting one-act playlets, the Players will also be seen in full-length plays. Among the playwrights from whom plays have been obtained or with whom negotiations are pending are Robert Frost, the poet; Jeanette Marks, author of the Lord Howard de Walden prize play, "Change"; Susan Glaspell, Kenneth Sawyer Goodman, and Zoe Akins. Among the foreign plays to be given is one from the Japanese.

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

"Leave It to Jane," a Musical "College Widow"; "A Tailor-Made Man," Amusing Farce; "This Way Out" Represents Craven as Practical Joker

"LEAVE IT TO JANE"

Musical Comedy in Two Acts. Book and Lyrics by Guy Bolton and P. G. Wodehouse. Music by Jerome Kern. Produced by Elliott, Comstock and Gest, at the Longacre Theater, Aug. 28.

Ollie Mitchell.....Ruloff Cutten
Matty McGowan.....Dan Collyer
"Stub" Talmadge.....Oscar Shaw
"Silent" Murphy.....Thomas Delmar
Bessie Tanner.....Ann Orr
Lucelia Banks.....Arline Chase
Peter Witherspoon.....Frederic Graham
Howard Talbot.....Algernon Grieg
Jane Witherspoon.....Edith Hallor
Jimsey Hopper.....Harry Forbes
Dick McAllister.....D. E. Charles
Flora Wiggins.....Georgia O'Ramey
Hiram Bolton.....Will C. Crimans
Billy Bolton.....Robert G. Pitkin
Hon. Elam Hicks.....Alan Kelly
Harold ("Bub") Hicks.....Olin Howland

The program of "Leave It to Jane," the latest musical comedy from the workshop of that indefatigable trio of Bolton, Wodehouse and Kern, states that the work is founded upon George Ade's play, "The College Widow." It is "The College Widow" plus songs and dances. The result is an entertainment, gay, youthful, rollicking and always refined.

The characters of Mr. Ade's satire upon life in a Middle Western freshwater college have all been retained, and while in some instances they are not represented as vividly and humorously as in the original production at the Garden Theater, they serve the author's mirthful purposes well. The best of the Ade lines are also given repetition, and when it comes to the Ade love scenes—always a matter of dismay to the playwright's admirers—Messrs. Kern and Wodehouse have made them pleasing and reasonable with the aid of tinkly tunes and chirping crickets.

A chorus of the fairest co-eds that ever adorned a campus added color and charm to the scene. And how this chorus could dance! Several of its members gave exhibitions that would rival in grace and agility those of many featured high-steppers along Broadway.

Slangy but wholesome Americanism—the Americanism that is appreciative of youth's impulses as well as of the conservatism of age was the sure foundation upon which Ade built his plays. Though his plots were of the sketchiest variety, his characterization was picturesque and mirthful, his dialogue pungent and appropriate. And his adapters fortunately have grasped the fundamental soundness of his work and have provided a new "College Widow" but one who, in spite of a costumer's metropolitan standards, is just as much at home in Atwater, Ind., as in New York.

Edith Hallor played refreshingly the part of Jane, the college widow, who used siren's methods upon a star halfback destined for a rival college and succeeded in winning him for Atwater—and herself. Anna Orr was charmingly naive and vivacious as the athletic girl. Georgia O'Ramey in the part of Flora, the waitress, did not make the absence of Gertrude Quinlan felt, for she brought to the part a uniquely grotesque humor that made her characterization the bright particular spot of the production. Whether reminding delinquent students of their obligations, singing philosophically about Cleopatra or enacting bits of modern-day chivalry, she was a droll and delightful personality.

Oscar Shaw was agile enough as Stub, but lacked any sense of comedy values. Robert Pitkin proved a trifle mature for the part of the halfback. Olin Howland was capital as the verdant freshman, Bub Hicks. Thomas Delmar gave the proper air of the martyr to the boilermaker student of art.

"A TAILOR-MADE MAN"

Comedy in Four Acts by Harry James Smith, Based on "The Well Fitting Dress Coat," a German Play by Gabriel Dregley. Produced by Cohan and Harris at the Cohan and Harris Theater, Aug. 27.

Mr. Huber.....Gus Weinberg
Mr. Rowland.....L. E. Conness
Peter.....Barlowe Borland
Dr. Gustavus Sonntag.....Theodore Friebus
Tanya Huber.....Helen MacKellar
John Paul Bart.....Grant Mitchell
Pommeroy.....Rowland Buckstone
Mrs. Stanlaw.....Minna Gale Haynes
Mr. Stanlaw.....Harry Harwood
Corinne Stanlaw.....Mona Kingsley
Dorothy.....Adriene Bonnelli
Bobby Westlake.....Lloyd Carpenter
Mrs. Fitzmorris.....Josephine Deffry
Mr. Fitzmorris.....Phil Hardy
Wheating.....Frank G. Harley
Mrs. Kittie Dupuy.....Lottie Linthicum
Bessie Dupuy.....Nancy Power
Mr. Jellicott.....A. P. Kaye
Abraham Nathan.....Frank Burbeck
Miss Shayne.....Gladys Gilbert

"A Tailor-Made Man" is an intimate and highly amusing study of the operation of destiny on one man. That the farce—and it is farce and not comedy—is implausible is of little concern. It has been attended to with the same skill that Messrs. Cohan and Harris have evidenced many times before in their productions, and the result is that the public will not take its unreasonableness into consideration, giving their time solely to enjoyment.

Whether it is Gabriel Dregley, who wrote "The Well-Fitting Dress Coat," who is responsible, or Harry James Smith, who fashioned the English version from it, "A Tailor-Made Man" has far more depth in its story than merely the axiom "Clothes make the man." With all its farce and burlesque, there is an undercurrent of a lecture on success in general, and it points out seriously that a man can rise to almost any height providing he has the gift of consummate self-assurance.

Under cover of his tailor-made camouflage his rise from tailor's drudge to a power in the financial world is almost too phenomenal even for farce, but his fight was so earnest and his personality so engaging that every heart goes with him. New York will sit up and take notice of any man with enough effrontery and egotism to state calmly that he aspires not to the things Napoleon has done, but to the things he has left undone. In the first act, which is rather unpromising and devoted principally to laying pipes, John Paul Bart is found pressing clothes, waiting for destiny to pounce upon him and bear him to rarer atmospheres. This elusive force finally comes in the form of a customer's suit of evening clothes, which the young man blandly appropriates, and in which he appears uninvited at a ball, where he grasps an opportunity to better himself.

In addition to Mr. Smith's well-written dialogue, there is constant ingenuity in the development of the story and the manner in which, by the aid of some hand-picked phrases and ideas on social philosophy, coupled with an engaging personality and superlative courage, the ex-tailor wins for himself an important position in the money mart.

Grant Mitchell's grave and casual manner made him a perfect representative of the adventurer and he delivered his lines with a skill that never suggested their length. Underlying it all he injected a note of uncertainty which made the character seem a little pathetic with all his bravado. Minna Gale Haynes succeeded in giving the scenes some of the distinction which the play needs. Lottie Linthicum gave an interesting type of fashionable motherhood.

"THIS WAY OUT"

Comedy in a Prologue and Three Acts, by Frank Craven, Founded on a Story by J. U. Giesy and Octavius Roy Cohen. Produced by J. Fred Zimmerman at the Cohan Theater, Aug. 30.

John Caldwell.....Charles Trowbridge
Joe Franklin.....Frank Craven
Walter Simmons.....Jed Prouty
Benny Gordon.....Walter Baldwin, Jr.
Suki.....David Burton
Bell Boy.....Harold Grau
Hazel.....By Himself
Mr. Watson.....George Williams
Mr. Burbank.....Charles Merriwell
Mrs. John Caldwell.....Edith Lyle
Ethel Lane.....Millicent Evans
Maude Leveridge.....Grace Goodall

In "This Way Out" Frank Craven continues his histrionic career as a harassed but droll bachelor. Since his appearance in "Seven Chances" he has developed—on the stage—a tendency to practical jokes which provide farcical complications a-plenty but which are too laboriously designed to furnish an evening of continued merriment. Indeed it would be only too obvious, considering Mr. Craven's genuinely amusing comedy, "Too Many Cooks," to state that perhaps the actor-author was having a little joke at the expense of the audience when he fashioned this new farce about a village joker whose inventions finally led him into extreme discomfort.

A painfully tedious prologue and act were required to demonstrate the fact that Joe Franklin had an incorrigible talent for making life miserable for his friends. Upon the eve of the announcement of his engagement to a pleasing flapper of the town he decides it would be highly amusing to answer an advertisement for a husband, promising marriage, and sign the name of his chum whose wife was jealous.

The letter brought into the scene a crude and slangy creature from Chicago—a woman of such triumphant temper that once a lion in the Lincoln Park Zoo cried when it saw her in a rage. To save his friend Joe undertakes to impersonate him and thereupon, situations—some of them humorous but others forced and obvious—pile up rapidly until at the end Franklin stands perilously near the shadow of prison for forgery, breach of promise, theft and other crimes. He adroitly extricates himself by passing the marriage-mad woman off to his friend, the hotel clerk, who had shown sincerity in his admiration.

Mr. Craven's gift for vital and familiar characterization was again apparent. His types were well drawn even to the newspaper reporter (a character impossible for most playwrights) who thought he detected scandal and would not be distracted from its pursuit. The dialogue was facile and of the kind that is usually identified with hotel lobbies. All the scenes were laid in the Gilman House in a small town, the last act representing the "bridal suite" wherein the lady "from Chi" straightened out matters for the benefit of all hearts concerned.

Mr. Craven's amusing personality found considerable scope in the part of Joe. Grace Goodall won sympathy for the vulgar but honest character of the Chicago girl. The audience was glad of her deserved reward at the end in the person of the hotel clerk, who "was a good deal of a boob like herself." Jed Prouty acted the clerk with true amiability. Charles Trowbridge was a stiff and unconvincing Caldwell. Edith Lyle and Millicent Evans were pretty and adequate in the roles of distressed young women.

"WHAT HAPPENED TO JONES"

Farce in Three Acts, by George Broadhurst. Revived by the Author at the Forty-Eighth Street Theater, Aug. 31.

Jones.....Hale Hamilton
Ebenezer Goodly.....John Daly Murphy
Rev. Anthony Goodly, D.D.Charles Harbury
Richard Heatherly.....James Spottswood
The Policeman.....Alphons Ethier
The Patient.....Thomas P. Gunn
The Superintendent.....Will H. Gregory
Mrs. Goodly.....Marie Wainwright
Alvina Starlight.....Marcia Harris
Cissy.....Lelia Frost
Marjorie.....Margaret Ferguson
Minerva.....Viola Leach
Helma.....Josie Sadler

It has been twenty years since George Broadhurst's farce, "What Happened to Jones" was produced at the Manhattan Theater. In the interim revolution has been rampant on the stage. We have beheld great changes in the styles of playwriting and play presentation. Clyde Fitch, Joseph Jefferson, Charles Hoyt, Richard Mansfield have passed on and the Prisoner of Zenda type of hero has long since gained permanent obscurity.

In their places have come crook plays, bedroom farces, Shaw and Dunsany, the Scandinavian realists, Viennese operettas and musical revues. Against such a fashionably conglomerate background Mr. Broadhurst had the temerity to resurrect his successful farce of 1897, hopeful that the humor of its dialogue and characterization had not aged too obviously.

Mr. Broadhurst's venturesomeness is justified. "What Happened to Jones" stands up very well in the withering test of revival and should inspire its author to turn again to the metier of farce when affairs at the new Broadhurst Theater hang rather too heavily on his hands. The author has found it necessary to refurbish the play here and there in order to eliminate certain hoariness in the lines and situations. Old or new, however, the situations have been wrought out skilfully.

Mr. Hamilton played with his customary spirit and blandness the part of Jones, the hymn-book salesman, who to avoid the clutches of a policeman dons the raiment of a bishop and is overtaken as the long-absent clerical relative of the Goodly family. John Daly Murphy gave the necessary air of absent-mindedness to the part of Ebenezer Goodly. Charles Harbury was capital as the Bishop of Ballarat.

FILMS WITHIN REACH OF THE SMALL EXHIBITOR

Goldwyn Branch Managers Pay Particular Attention to Houses of Limited Capacity in Towns Under 20,000

That Goldwyn Pictures Corporation has kept its promise and made its productions available to the smaller exhibitors of the country is evidenced by the signing of more than a thousand contracts for the showing of Goldwyn Pictures in towns of from 5,000 to 20,000 in every part of the United States.

During the early days of the organization many inquiries were received by Goldwyn from smaller exhibitors expressing the fear that Goldwyn prices for quality productions might place them beyond the reach of the lesser houses. The Goldwyn reply was that the small exhibitor constituted the very backbone of the industry and that under a skilfully devised and adjusted price scale the interests of the small exhibitor would be looked after.

Goldwyn branch managers, at the opening of their offices, were told to pay the closest attention to the small exhibitor, because the producers felt that no large exhibitor could afford to ignore their product. What was a theory has been found also to be quite a fact. Many large exhibitors throughout the country not only evinced interest in Goldwyn Pictures, but signed contracts for them and the smaller exhibitors, seeing that these big new productions were placed within their reach, promptly followed suit.

When Samuel Goldfish stated a few days ago that Goldwyn, he believed, would begin releasing September 9 with a larger number of exhibitor contracts than any new company had ever had before, he might have stated also that in addition to the big contracts generally known by now in the trade, Goldwyn likewise has more small exhibitors under contract for later showings than any other new company ever enlisted before.

As evidence of the type of theaters outside of the large cities that desire Goldwyn's quality type of pictures for their patrons the following list of newly signed contracts will be enlightening as indicating the reach of Goldwyn Pictures at their very inception:

St. Johnsbury, Vt., Globe Theater; North Adams, Mass., Empire Theater; Anderson, Ind., Starland; Mt. Sterling, Ky., Tubb Theater; Ann Arbor, Mich., Arcade Theater; Mt. Clemens, Mich., Bijou Theater; Greensburg, Pa., Strand Theater; Everett Wash., Orpheum Theater; Marshfield, Ore., Orpheum Theater; Spartanburg, S. C., Rex Theater; Daytona, Fla., Crystal Theater; Milford, Mass., Opera House; Putnam, Conn., Bradley Theater; La Salle, Ill., Marquette Theater; Terrell, Tex., Lyric Theater; Redfield, S. D., Lyric Theater; Deep River, Conn., Town Hall; Sharon, Pa., Alpha Theater; Eureka, Cal., Pastime Theater; Suffolk, Va., Nancemond Theater; Valdosta, Ga., Valway Theater; Willimantic, Conn., Loomer Theater; Gary, Ind., Gem Theater; Burlington, Ia., Grand Theater; Bloomington, Ill., Castle Theater; Ansonia, Conn., Pastime Theater; Franklin, Pa., Park Theater; Anna, Ill., Maine Theater; McMinnville, Ore., Rainbow Theater; Asheville, N. C., Galax Theater; Gouverneur, N. Y., Opera House; Janesville, Wis., Apollo Theater; Watertown, Wis., Majestic Theater; De Kalb, Ill., Princess Theater; Lincoln, Ill., Star Theater; Rockford, Ill., Orpheum Theater; Beaver Dam, Wis., Davidson Theater; Ashland, Ky., Grand Theater; Marietta, O., Putnam Theater; Big Rapids, Mich., Princess Theater; Ossawatomie, Kan., Majestic Theater; Paola, Kan., Empress Theater; Hastings, Neb., Strand Theater; McCook, Neb., Temple Theater; Amsterdam, N. Y., Lyceum Theater; Hoosic Falls, N. Y., New Theater; New Brighton, Pa., Grand Theater; Goldfield, Nev., Exchange Theater; Porterville, Cal., Monache Theater; Palo Alto, Cal., Varsity Theater; San Rafael, Cal., Lyric Theater; Oskaloosa, Ia., Orient Theater; Bushnell, Ill., Cozy Theater; Waukegan, Ill., Academy Theater; Pine Bluff, Ark., Orpheo Theater; Commerce, Tex., Hippo Theater; Pocatello, Idaho, Orpheum Theater; Ogden, Utah, Ogden Theater; Missoula, Mont., Empress Theater; Grand Forks, Minn., Metropolitan Theater; Cohoes, N. Y., Cohoes Opera House; Monongahela, Pa., Anton Theater; Sewickley, Pa., Sewickley Theater; Charlerio, Pa., Coyle Theater; Ambridge, Pa., Grand Theater; Belleville, Ill., Washington Theater; Mullen, Idaho, Star Theater; Chico, Cal., Majestic Theater; Redding, Cal., Redding Theater; Plymouth, Pa., Hippodrome; Pennsgrove, N. J., Broad Theater; Ashland, Pa., Comique Theater; Ridgewood, N. J., Playhouse; Dunkirk, N. Y., Droben Theater; Burlington, Vt., Majestic Theater; Niagara Falls, N. Y., Lumberg Theater; Durant, Okla., Liberty Theater; Henrietta, Okla., Morgan Theater; Okmulgee, Okla., Cozy Theater; Astoria, L. I., Steinway Theater; Flushing, L. I., Flushing Theater; Redwood City, Cal., Oakland Theater; Modesto, Cal., Star Theater; Fresno, Cal., Kinema Theater.

THOMAS SANTSCHI, FRITZI BRUNETTE
"Who Shall Take My Life."—Selig

PICTURES FOR MEN ON FOREIGN SOIL

Members of the National Association Will Send Films to France

At the suggestion of William A. Brady, and through the good offices of the National Association of the Motion Picture Industry, American soldiers will be provided with photoplay entertainment while they are encamped on French soil. Many of the leading manufacturers and distributors have guaranteed to contribute films to a distributing agency to be conducted under governmental control, for the entertainment of the soldiers.

At the recent meeting of the Board of Directors of the association, President Brady was empowered to name a man to assume charge of this agency and to offer his services to the Government. It is considered possible that in view of the great value of the work, the man in charge will receive a commission from the President.

Adolph Zukor, president of Famous Players-Lasky Corporation, asserted that he was heartily in favor of this move, but suggested that instead of giving old films that the manufacturers should contribute new pictures. Messrs. Rowland, Berst, Brady, Hess, and others signified their willingness to participate in this arrangement.

SERIAL IN OCTOBER

Paramount Decides to Launch Fifteen-Episode Drama Next Month

As previously announced, the Paramount Corporation is preparing to enter the serial field. It is now decided that its initial offering of this type, a fifteen-episode mystery drama, will be released in October.

The serial will star Kathleen Clifford, noted in all vaudeville and musical comedy, who is making her motion picture debut. The story is the work of America's greatest builder of mysteries, Anna Katharine Green.

This is the first story Mrs. Green has written for motion picture production. It is not a dramatization of any of her previous works, but a brand new tale with the famous Anna Katharine Green tangles and apparently unsolvable secrets. It will not be published in book form until after the release of the final episode.

DOLLY HACKETT,
Soon to Appear in Pictures.

CREATING A FEELING OF CONFIDENCE

(*Continued from page 8*)

the great numbered millions of the middle class. I recollect the success finally won. While doubt never entered into my calculations, I recall the thrill with which I heard pleasing comment from patrons who, on leaving motion picture theatres, stated that the entertainment they had just enjoyed had been their first excursion into film land.

Judged in the light of the present day production, the early feature plays were crude. But the response they won from the public incited confidence among exhibitors. They were the animated answer to the timidity general among exhibitors, who did not care to risk asking higher prices of admission. They ushered in an era of greater profits to them and then—for the first time—was established in pictures the principle of *quality*. This principle is that unworthy pictures are expensive at any price; quality pictures are economical at the highest price. Waste is the most expensive luxury in the world.

Giving Due Credit

Let credit be given where credit is due. The great advance of the motion picture during the past five years has been due to enlightened exhibition. The great poularity of the players—the ever growing desire on the part of the public to enjoy film entertainment, the opportunity for the extension of photographic invention and development, has been made possible by the exhibitors of the United States, through whom honest and sincere productive effort has been given to the public.

But the healthy extension of exhibition is dependent upon the development of production and equitable distribution.

The program system, which no doubt reached its highest form of development under Paramount, met a condition of instability. How well the program principle succeeded is best illustrated by the removal of the causes which gave it birth. Stability of production, distribution and exhibition having been established, a newer condition had to be met.

Public Discrimination

This condition was brought about by the public's discrimination. Certain great favorites under the program system of distribution outstripped in drawing power and popularity the other players.

Responding to this situation the exhibitors demanded more and more. Greater stories had to be purchased and the cost of production, quite apart from salaries and financial arrangements with the stars and players, was not only doubled but quadrupled. On one hand was the public demanding more and more from the motion picture theaters; on the other hand an economic increase of all the factors that go into production.

The selective star-series system of photoplay exhibition and distribution undeniably solves these conditions. It is just to the exhibitor, since he is able to select pictures starring favorites whom he knows, from past experience, bring him profits. It is just to the players, as they, under such an individual plan, are permitted to develop more freely, since the returns from their productions are not dependent upon the capacities of any other players with whom they are associated. It is a great economical step forward, since it permits the exhibitor to play the greatest box office attractions obtainable without having to pay for some other pictures he had contracted for and place them on the shelf. That these advantages are appreciated by the vast majority of exhibitors has been proved undeniably by the manner in which, once understood, they have readily grasped the selective booking scheme of distribution.

The confidence which the exhibitor has expressed in us, our confidence in him and the confident demand upon the part of the public that we surpass our former achievements lay the foundation for the erecting of a new monument to the glory of the motion picture industry. It marks the beginning of an era of greater and infinitely finer artistic creation.

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

"Get Related" Is Good Advice in the Motion Picture Business—The Case of the "Big Writer" and His Humble Associates—The Status of Reviewers

THE advice given the beginner in most businesses is to get a knowledge of the rudiments of the business he is entering, and then to work hard—success will surely follow. The advice to the young man who would succeed in the motion picture business is to "get a relative"! That is to say, success goes to the relative, not to the hard worker; so why not choose the route that will bring results. If you haven't been born a relative of one of the film magnates, simply marry into the family! At any rate, to be related is to succeed! Look at the Loew relatives, the Fox relatives, the Universal brothers-in-law and the Triangle brother. So why argue? Get related!

The above isn't written to belittle the family relative. He has his uses, bless him! But sometimes he isn't as valuable as some other fellow in an organization who isn't related, but is given aforesaid other fellow's duties to the detriment of everybody concerned. While, unrelated, he might be moved gently out of the way, as a relative he is pretty sure to stick in the road, even if he blocks traffic both ways. I know of only one exception to this general rule. A brother-in-law of one of the magnates blocked up the works in that particular office for so long that it got on the nerves of a bright newspaper man, who was an executive of the firm and had a lot of money in it. The relative was actually removed—to as well paying a job in the western branch of the business! So you see The Relative is a permanent feature of the business; you can budge him at times (rare times) but you can never extinguish him!

Lo, the wail of the well-known author who works his (or her) fingers to the bone writing for heartless moving picture companies and then receives nothing for the labor!

"Mr. Henry Big Writer is through with moving pictures. He will not write for them until moving picture companies realize that they must pay him for his brains."

An announcement such as this is an every-day occurrence, but let's hear about the author who got something for nothing from a moving picture company. Doubtless other authors will be interested in knowing how it was done.

A certain film producer submitted to a releasing company synopsis of a "continued in our next photoplay" of which he was supposed to be the author. The scenario department of the releasing company made a number of changes in his original story and it was then turned over to a young man to be put in scenario form.

After completing each episode, he would take it up with the scenario department and it again would be changed before finally going into production. In this way the brains of six or eight rather well-known and fairly well paid gentlemen were brought to bear on the story.

The first episode was submitted in film form and was rejected by the releasing company because the star did not suit. The young man who was writing the scenario continued to do so for the producer, though only four or five episodes were gone over by the scenario staff of the releasing company.

The producer succeeded in making arrangements with another releasing concern to distribute this serial and it is now announced that it is from the pen of a well-known author whose writing ability was certainly not taxed by the requirements of a story which was already completed. It is reasonable to suppose that money changed hands before this announcement was made!

Now what about the poor, underpaid writer?

Speaking of motion picture matters, a well-known critic tells me about the pranks of a motion picture executive on "review day." The trade paper critics gather in the company projection room and try to concentrate on the company's product as thrown on the screen before them. Concentration, as a matter of fact, is out of the question, because the executive insists on running back and forth from the projection room and receiving his visitors and phone calls there. He does not modulate his voice to suit the circumstances, nor request his visitors to lower theirs, but carries on his own business with a supreme contempt for the company's trade paper *guests*. It is an unconcealed contempt, too; and every one of the reviewers knows the mighty man regards them as plain pests. So much is this the case that an associate advised the executive to change his front if only for policy's sake. "Huh," roared back the big man. "they can't discommode *me*? Suppose they don't like *my* attitude—could they roast our pictures for *that*? Let me catch 'em at it and their bosses will know about it!" I trust this cad does let *one* of the trade paper bosses "know about it." This particular one is primed for this self-important clown and is simply egging on his reviewer to go to the mat with the mighty one so that he (the boss) will get a legitimate opportunity to tell the clown what he thinks of him.

Now that Sir Alfred Harmsworth is in our hospitable midst, why not let's ask him to show us charity on his return—charity in the Harmsworth press toward the American-made pictures the former have been so violently attacking? The unfortunate feature of these attacks has been their anti-American nature. The nationality of the makers has really been brought into notice, and the British public urged to pass 'em up because they are'nt British-made. Trust the courteous reception Sir Alfred has had here causes him to change the tactics of his crusading editors.

They tell this story about a director who has just started a picture in Fort Lee. A couple of years ago, he was mentioned to Mr. Griffith as a fine directorial possibility. He was not so well known then, you see, but he *was as proud* of his small efforts of the time as he is of his bigger work of today. D. W. had just started the Fine Arts studio and was looking for directing material. He sent this director a wire reading: "Are you engaged at present or could you consider an offer?" Do you think the director felt complimented? No, he had never "cared for this man Griffith's" work and was actually incensed at the telegram. He replied in this fashion: "Are YOU engaged at present or could YOU consider an offer!!"

IN "THE AUCTION BLOCK," Rex Beach—Goldwyn Picture.

WAR FILM IS BOOKED FOR THE KEITH CIRCUIT

Pathe Concludes Important Contract with General Manager Albee—Showing Begins Sept. 17

One of the largest bookings made for motion pictures was that consummated the last days in August by the B. F. Keith circuit and the Official Government Pictures, distributed by Pathe, for a showing of these war pictures that will extend over 5,000 days and will amount to almost a quarter of a million dollars. All the theaters on the Keith circuit will show these latest pictures of the war. Beginning Monday, Sept. 17, and continuing for three weeks, they will be the headline feature of the Keith vaudeville houses.

"Mr. Albee, general manager and half owner of the B. F. Keith circuit, proves himself not only a good showman but also a good patriot by booking these pictures," said J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., the company distributing the war pictures in America, "because they show the people of America just what they want to see—that is, war as it really is—and because the proceeds are devoted to war relief benefit."

E. F. Albee states that the B. F. Keith circuit is not being turned into a motion picture circuit, and that the war pictures will be shown in addition to the usual vaudeville program.

"I have booked these pictures merely as a high-class feature that the people who patronize our houses will want to see," said E. F. Albee, general manager of the B. F. Keith circuit.

"We believe in giving our patrons the best. I saw these pictures and was so struck with them that I immediately entered into negotiations for the first general showing of them in America, in the Keith houses. Aside from the fact that it is helping war relief and probably is doing a patriotic thing, I believe that the film, giving a true presentation of events on the battlefield in Northern France, will be one of the biggest features ever seen in this country. These pictures will be shown in three episodes. One episode of approximately four reels will be presented each week.

"War conditions and what is really happening in Europe are uppermost in the minds of Americans today. When we see the numberless khaki-clad men on the streets and realize that our brothers, our friends, and our sons will participate in just such scenes as will be shown on the screen in these pictures, you can figure out the interest there will be in the subject. It is a big feature and we intend to handle it as such. Keith houses are not to become a motion picture circuit, however.

EILEEN DENNER, In "The Unforeseen."—Empire

CANNED RECREATION PROVIDED FOR BOYS IN KHAKI

Presentation of Motion Pictures at Military Camps an Important Part of Nation's War Activities—Films to Be Shown in Over 400 Camp Buildings by Sept. 15

BY FREDERICK JAMES SMITH

ALTHOUGH quite unheralded in its new field of endeavor, the motion picture has already become the center of social life in every camp and cantonment in America. The presentation of canned recreation to the boys in khaki has developed into one of the really big things of the nation's war activities.

By September 15 motion pictures will be shown in between 380 and 400 brigade buildings in camps between the Atlantic and Pacific, besides 32 big military auditoriums. This does not enumerate the motion picture equipments in a large number of isolated military districts. By the third week in July, 115 exhibition places were located in 90 camps, large and small. The arrangement commonly calls for one place for each 5,000 men, in some instances, one for each 3,000 men, so that the bigger camps call for several exhibition places.

Films Utilized by Two Branches

It should be clearly explained how this vast organization is being handled. Motion pictures are being utilized by two branches of the Government. George Creel, chairman of the committee on public information, has enlisted the producers of the land, following out President Woodrow Wilson's plan to use the motion picture to keep the public informed upon Government activities. This uses the film as a direct means of reaching the citizen.

The other use of the motion picture—to bring recreation to the soldier—is under the direct supervision of the War Department and more particularly of the Commission on Training Camp Activities, of which Raymond Fosdick is chairman. This commission appointed a committee of one, Lee Hanmer, to handle the motion picture's use in camps and cantonments.

At the outset of the nation's entry into the war the War Department looked over the field of motion pictures for ideas, material and methods. After investigation it was decided to entrust the work to the War Work Council of the Young Men's Christian Association, which organization in turn placed the actual handling of the situation in the hands of Warren Dunham Foster, head of the Community Motion Picture Bureau of Boston. Mr. Foster entered the field of pictures seven years ago and his bureau is one of the few organizations handling and supplying motion pictures for schools, churches and Y. M. C. A.'s.

Just now some friction is said to have occurred between the producers and the Community Bureau. The National Association of the Motion Picture Industry desires to supply the films free of charge, representative producers being placed in charge of the various units of the camp programs. Other friction is said to be due to the fact that Marc Klaw is at the head of the theatrical and motion picture entertainment committee appointed by the Government. Film men seem to think that a motion picture producer should handle the screen end.

Enterprise a Patriotic Duty

The problem is still in the hands of the Y. M. C. A. and to Mr. Foster, the War Department, of course, retaining absolute control. "We are doing this on a flat cost basis," Mr. Foster told me. "We look on the whole thing as a patriotic duty.

"This first big, systematic use of the motion picture in war is a vast thing. It is going to remove a great part of the soldier's loneliness and boredom—this bringing the movie to the soldier, whether he is at Plattsburg, the Presidio, Fort Meyer or in France.

"Let me briefly outline our plan. By September 15 we will have motion picture presentations in from 380 to 400 brigade buildings, 32 big auditoriums and scores of buildings and open places in isolated districts. Thus, if we started a program at the Vermont State Reservation and played it steadily on a route through the country's camps, the program would play 82 consecutive weeks.

"This would, of course, be a clumsy and awkward way of meeting the distribution problem. We have divided the country into districts, using the six military department divisions as a basis. We route the films directly out of these six division offices.

Y. M. C. A. Co-operates in Work

"All this means a mighty big co-operation on the part of the nation's Y. M. C. A. organization. A large part of the projection machines are operated by Y. M. C. A. officers, with soldiers as assistants. In some cases soldiers operate them. Probably with the encampment of the draft army, available operators and electricians will be found among the soldiers. Aside from all this we are sending out thirty field supervisors to study conditions, watch the working out of our plans and remedy any faults as they appear."

We asked Mr. Foster how he obtained his films. "In the main we pay a very nominal rate," he replied. "This is done so that the War Department can retain absolute control. If films were supplied free, the situation would be changed. Unscrupulous producers might, for instance, give films and then take advantage of this use to claim Government approval. We buy outright sometimes, while the remainder come from exchanges. These exchanges are co-operating very nicely, too.

"Motigraph projection machines, manufactured by the Enterprise Optical Company, of Chicago, are being used in the camps." Mr. Foster said. "We find them most satisfactory for this sort of thing. The machines are secured direct by the Government."

Certain Exhibitors Fear Competition

It may be noted here that certain exhibitors located near camps have expressed irritation at the location of free theaters within camp boundaries. The cry of injured business has been raised. Exchanges have expressed a fear that their service, possibly interrupted to provide films for camps, would be disrupted. All this is not only mercenary but utterly lacking in vision.

Soldiers must and should have recreation. The boys in khaki may safely be expected to spend a liberal amount of money in theaters when on liberty from camp. Aside from all this, most of these men are coming back to civil life eventually. The camp theater is going to make new motion picture patrons and retain all the old ones.

We discussed camp tastes in motion picture entertainment with Mr. Foster. "We find the tastes of the soldier identical with those of the American family. The soldier, you know, is just like the rest of us. Possibly he likes more action.

Fairbanks Biggest Camp Favorite

"Douglas Fairbanks is the biggest camp favorite, just as, I believe, he is the biggest national favorite. Mary Pickford is, of course, mighty popular and Marguerite Clark is a favorite. They like William Farnum and Bill Hart is immensely popular.

"It may seem a little strange, but reports from the various departments show that what is popular in one department is popular in another. For instance, what proves a great success in the Western department, also proves a success in the Eastern, Southern or Central Department. The reports are nearly uniform.

"The average camp show runs one and a half hours in length. In officers' training camps, where night study is necessary, the movie entertainment is limited to a short period. Each camp and cantonment averages three entertainments a week. Thus we expect to have, by September 15, something like 1,500 showings a week.

"As you may guess, the presentation of motion pictures in camps brings up some unusual problems. For instance, some of the isolated camps in the Southwest can only be reached by military motor trucks and our "Big Ben" motion picture auto trucks. There are no railroad or wagon roads. The soldiers would have absolutely no recreation, except for the coming of the movie truck which sometimes crosses a hundred miles of desert sands.

"These trucks carry their own projection machines, generating the power as they travel and reaching a camp ready to flash a photodrama on a portable canvas screen. No chairs are necessary, the soldiers simply stand.

"In camps we are sometimes handicapped by lack of buildings large enough for our purposes. I once saw the whole side of a building pushed out when 3,000 men tried to get into a structure with an 800 capacity."

Films Selected With Broad Scope

The task of selecting the films is still in the hands of Mr. Foster and his associates. Mr. Foster announces that this is being done with a broad scope. It is planned not only to provide entertainment but to actually hold before the men in khaki in the most impressive way the highest ideals of service under the flag. Thus the movie will help do its bit to make efficient soldiers.

Lee Hanmer, the committee on motion pictures of the Commission on Training Camp Activities, discusses motion pictures interestingly. "Motion pictures serve especially well as a form of recreation, entertainment and instruction in the army training camps. The strenuous program of physical activities, coupled with the required periods of intensive study, demand just the kind of relaxation and amusement that a motion picture exhibition affords. Selecting and procuring suitable films is, however, a most difficult task. It requires a degree of good judgment, discrimination and business organization far above the ordinary. The pictures must be virile, gripping, clean and inspiring, but also there must be comedy as well as tragedy in the well balanced program."

The photoplay will go across with the soldiers. This is, however, a subject which cannot be officially discussed yet. But right now theaters, maintained by the Allies, exist underground just back of the foremost trenches.

The nation, in its period of strife, is coming to appreciate the unbounded possibilities of the motion picture.

ERIC HUDSON AND GEORGE M. COHAN,
As They Appear in "Seven Keys to Baldpate."—Artcraft.

WILLIAM A. BRADY TELLS THE TRADE WHERE HE STANDS

President of National Ass'n of the Motion Picture Industry, in Accepting Re-election, Promises Fair Treatment for All Branches of the Industry—No Politics

DEALING as it does with questions of moment to the trade, and expressing the attitude of the National Association of the Motion Picture Industry in regard to exhibitors and their organizations, the MIRROR herewith prints in full the acceptance speech of Mr. Brady, delivered after his re-election as president of the association, August 27:

"Gentlemen: In accepting this office for another year I would like to have it understood at the outset that I am doing it at great inconvenience to myself. I feel that since it seems to be your desire that I should continue for another twelve months, that it is my duty to do so, and therefore I accept the office.

"I feel, however, that in accepting it, and with no intention of boring you in the slightest as to what I've got to say—I will put it in as short a manner as I can—I feel as I felt in Chicago, and I want it distinctly understood by the exhibitors who are in the room, that never in any way, shape, manner or fashion have I participated in any politics connected with the Exhibitors' League of America or connected with the American Exhibitors' Association, and I also make this statement in advance, that during the next twelve months, if I live I shall follow the same rule—that I know nothing but good of the National Association as a whole. I know nothing of the quarrels that may come up between any of the factions in the National Association.

Fairness to All

"I shall rule honestly and in a fair-minded fashion to the best of my ability on any question that may come up before this association, no matter who it hurts, whether it be the biggest man in this business or the smallest man in the business.

"Having that distinctly understood as a so-called platform as to what I want to do, I want to proceed further and say that I feel at the end of the first year of this association that we have accomplished wonders. We are not in debt to any extent that can't wiped off in an hour. We have succeeded in almost everything that we have attempted except one thing—that is, the complete organization of the motion picture industry as a national unit—and the principal reason why that has not been accomplished has been the troubles and dissensions amongst the exhibitors.

"I believe at this stage of the game that it is the duty of every exhibitor in the United States to get together in some fashion that you know better than I how to do, and form yourselves in one great big national group. I feel that it is a great mistake for the exhibitors, either as one association or two associations, either collectively or individually, to stand apart from the National Association.

"I received a circular this morning from the American Exhibitors' Association. In one of their clauses—in fact, the first clause in summarizing what they intend to do—is this statement: 'Are the exhibitors of this country going to run their own business or are they going to see it run to ruination by senseless censors, idealists, reformers and self-seeking gentlemen in other branches of the industry?'

Asking a Question

"After having passed through twelve months I would like to ask the gentleman who wrote that sentence what he means by 'self-seeking gentlemen in other branches of the industry?' I have mixed up with fights in associations of this kind since I was 25. Never in those years of experience have I ever seen men stand together at times when they were needed to stand together as these other 'self-seeking gentlemen in other branches of the industry.'

"I am not for any branch of this industry. I don't depend for a living upon any branch of this industry, therefore I can speak fearlessly to any man in this room, and I say to you that the exhibitors who have been connected with this association during the last twelve months would not be men, would not be honest men, if they did not testify to the fact that every time that a proposition has come before this association that the exhibitors have received every bit of value they were entitled to.

"There never has been a time in the twelve months where a great crisis has come up that it has not been met. For instance, the rows we had in Albany, and after all Albany is the principal capital city in the United States, because if the reformers and the tax legislators there had succeeded in doing what they proposed to do, and which they almost succeeded in doing, every state in the Union would have followed in their footsteps and the tax that would have been put upon the industry would have been something almost impossible to estimate. I say that we went there in a group, I say that the producer, the exhibitor, the distributor and the miscellaneous class fought just as finely, came forward with their money just as quickly as any class in the business.

"Who would have suffered in that glaring instance of adverse legislation? The exhibitor of America.

The Albany Trip

"Who went forward, nearly two hundred men, on a special train over the New York Central Railroad, every man paying his own expenses, and put before the legislators at Albany—as dignified and intelligent a group of men as they have met representing any industry during the last session?

"I testify here to every man in this room and to every exhibitor in America that the manufacturer, that the producer, that the distributor, that every branch here is willing to stand with the other branches, and I claim that those men are not against the exhibitor; I claim that they are for the exhibitor, that upon the success of the exhibitor depends their business, and never have I found one iota of an attempt to injure the exhibitor, but rather a unanimous and solid attempt to benefit the exhibitor; therefore, I say at the beginning of the second twelve months of this association that we should all get together.

"Before we pass beyond this question of affiliation, you will have to take notice of the fact that it places your president in a very embarrassing position. As the American Exhibitors' Association quotes in their letter, they tendered to me, as the representative of the President of the United States, their co-operation, and I accepted it, as I will accept the co-operation of any exhibitor, actor, director, producer or distributor in the United States. I will accept their co-operation without regard to any association that exists in the motion picture business.

A Personal Appointment

"I might state that at one time last month Mr. Bush of the *Exhibitors' Trade Review* attended here in company with Mr. Ochs and he put the question direct to me as to whether I had received the appointment from the President of the United States because I was president of the National Association of the Motion Picture Industry, or whether I had received the appointment as an individual, and I told him straight that I had received the appointment as an individual, and I desire that every man in this room will appreciate that fact—that I am not responsible to the National Association of the Motion Picture Industry, nor to the Exhibitors' League, nor to the American Exhibitors' Association, nor to any collective members or individual members of this association. You may reconsider my re-election as your president if you will, but I am responsible only to the President of the United States to mobilize this industry for effective co-operation with the different heads of the Government in the prosecution of the war, and if in the carrying out of my national duty I am compelled to recognize any association or any individual I shall do so.

HELEN HOLMES, DIRECTOR McGOWAN AND COMPANY IN "THE LOST EXPRESS."—MUTUAL.

WILL GIVE TRADE SHOW

National Association Aims to Have Exhibition Representative of Industry

It was determined at the recent meeting of the Board of Directors of the National Association of the Motion Picture Industry to give a monster trade show in New York some time during the coming Winter. This officially authorized show will be thoroughly representative of the growth and dignity of the motion picture industry, and not merely a series of advertising stunts for the various manufacturers, whose stars have been accustomed to appear at the motion picture expositions and shake hands with curious fans—a proceeding not considered sufficiently dignified for a business that has reached the importance of this one.

It is intended to make this Winter's show thoroughly representative of every branch of the motion picture industry in the same manner as that followed in putting forward other great trade shows.

FAIRBANKS COMPLETES FILM

The Douglas Fairbanks company announces the completion of "The Man from Painted Post," which has been in the course of production during the past month in Wyoming. The entire Fairbanks organization is highly enthusiastic over its newest offering and, according to advance reports, "The Man from Painted Post" will not only prove another record-breaker from a box-office standpoint, but will become established as the crowning achievement of the energetic Douglas.

The photoplay is based on Jackson Gregory's recent magazine story, "Silver Slippers," and was adapted to the screen by Douglas Fairbanks and his scenario staff. Staged at the Riverside Ranch, near Lamarie, Wyo., where 160,000 acres of land and 30,000 head of cattle were placed at the disposal of the players, this film presents the actual "color" of the story. This is the first time a motion picture has ever been produced in this territory, which for scenic beauty depicting the real West, is unexcelled. Supporting Douglas in the most important parts are such well-known artists as Eileen Percy, Frank Campeau, Rhea Haines, and William Lowery.

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

Necessary for Players to Memorize Compositions—Classical Selections Appropriate for Films—Future Development of Organists an Open Question—Two Programs

BY MONTIVILLE MORRIS HANSFORD

TOO much emphasis can not be laid on memorizing compositions for the work of the picture player. It is scarcely necessary to state that the more compositions one has in one's fingers, the easier will be the job. One of the first big picture players in New York was a wonder at this form of playing. He had all the current operas memorized, including such ones as *Madame Butterfly, Tosca, Bohème,* and the like. It was easy for him to switch immediately into a theme exactly in keeping with the picture mood. He had no music turning to bother him. Consequently his playing was a great delight to the viewers. However, he did not believe much in changing too much during a run.

In connection with this phase of performance Rollo Maitland, Stanley Theater, Philadelphia, said in a recent address on picture music: "The ability to play from memory is of great importance in playing numbers on the spur of the moment, also for the reason that constant use of a music desk light, which is usually in the same line of vision as the screen, is apt to distract the eye from the picture. The power of association of ideas and the ability to think quickly are both indispensable factors, as they enable one to call to mind at once numbers that will fit various episodes."

Classical Selections for Films

Speaking of good organ music for picture use, Mr. Maitland also mentioned several excellent selections originally intended for straight organ work, but which may be used with splendid effect in certain film scenes. For instance, the *Toccata* from Boellmann's *Suite Gothique;* the *Concert Overture* of Faulkes; the *Concert Rondo* of Hollins; Federlein's *Allegro Giubilante;* Gillette's *Chant d'Amour;* Stoughton's *Dreams;* Gordon Nevin's *Will-o'-the Wisp,* and, of course, the *Romance* in D-flat by Lemare and Kinder's *Spring Day.* These excellent compositions will find a place in nearly all features. While I am on the subject of compositions, which is a large one, I must mention a piece which ought to find favor with picture players, and that is the *Orientale* by Cui. This is arranged for violin and piano, but any good player will have no difficulty in adapting it for either organ or piano. In fact, many violin solos can be used on the organ, some of them being almost identical with the three-staff notation in use in organ composition.

It is scarcely possible to guess at the future development of the picture organist or piano player: whether he willl eventually become an expert picture "accompanist," or whether he will go on playing from "set" pieces. The time may come when audiences will tire of hearing well-known tunes, although that style of program seems to be liked now. If such a time does come the picture player will have to be as versatile as our best recital accompanists. The picture will assume the conditions of a concert singer and the accompanist will have to do the very finest work or he will be put on the shelf. To those fortunate persons who have heard a sensitive player whose every nerve and muscle seemed to follow the picture action this ultimate outcome must be a pleasant contemplation.

Players Should Improve Themselves

It behooves the present-day player, then, to improve himself in every way possible, for he does not know what is in store for him and his work. In this connection the same criticism will be applied to the picture player as to the accompanist of a song recital, for the two things are certainly very much alike and getting more so day by day. To study the essentials of good playing it is only necessary to look at a good song, for in that will be found all the various moods—the verse-moods, backed up by the accompaniment. Simply widen the conception of the poet and put the poem into picture form and you have it.

The custom of throwing on the screen in advance of the picture the names of all the persons connected with its production drives the player to silence during this period or the beginning of a senseless theme. If the first scene is pathetic, as in the picture, "The Common Law," it is rather premature to introduce the producers, directors, photographers, etc., with tearful music. So, one must cover these announcements by improvisation or silence, preferably the latter. It certainly is more artistic to begin one's theme exactly with the action than to have it run during the preliminaries referred to. Some orchestras in New York begin at once the opening theme without reference to the picture, leaving it to the reel to get the picture action in on time. Such methods are still in vogue and will continue until more imagination is used in picture music.

"The Ten of Diamonds"—Triangle

Open with a lively dance for café scene; *For Me and My Gal,* Meyer, suggested. At cue "Whyn't ya pick on a girl——" go into tremolo or agitato until cue "Beat it!" then play *Melody,* Friml, a few measures only, going almost immediately back to the dance theme. At cue "Marry you?" play *Melody.* At title "Kennedy's Country Home" use *Story of the Shepherd,* Bendel. For title "Night and Its Solitude" play *Chanson Triste,* Tschaikowsky, and at the struggle use tremolo or agitato. As the butler falls play softly with action and gradually back into *Melody.* At the title "The time came when Kennedy", play *Album Leaf,* Moskowski, op. 2. A lively waltz may be used at title "The Reception" until title "Two Weeks Later," then change to Chopin *Nocturne,* op. 55, No. 1. At cue "I shall not take 'No' for an answer" use *Good Night,* Bendel, and at cue "I couldn't think of marrying him" go into *Melody* again. At cue "I suppose this is another one of your little tricks" play the *Nocturne.* When Kennedy and Neva are alone use *Reverie,* Moskowski, op. 36, No. 2. At title "The wedding day" play *Marche Celebre,* Lachner, until Kennedy reads note, then *Melody* again. When maid brings in the wine to Neva go back into the café tune, *For Me and My Gal.* Play this with action until Neva and Hopper are alone, then go into the *Reverie.* When Neva is alone play the *Melody* to the end.

"The Common Law"—Selznick

Use either a soft improvisation or begin at once *Elegie,* Nollet. In any case begin the *Elegie* when Valerie West is shown. Play until title "Joseph Querida," then use a waltz, or any light theme; *Songs of the Night,* James, is suggested. This is a good piece for general use, founded upon a Schumann theme (published by Ricordi). At title "The Nevilles" change to *Lancelot,* Adam. Play *Al Fresco,* Herbert, at cue "I'm working at the Gaiety." At cue "Mr. Angel—the backer of our show," play the *Elegie* again, and at cue "Begging your pardon, sir," go into the *Nocturne,* No. 5 in B-flat by Field for the love theme. This can be had separately or in a small volume of Field's compositions in the Schirmer Library. All these can be used for picture purposes. At cue "I've never posed before" play *Pierrot,* Adam, for variety. Use *Songs of the Night* again at cue "What has become of Neville?" Return to the *Nocturne* at title "Next Morning" and play until title "Querida Replies in Person," then go into the *Elegie,* changing again at title "Valerie's Beauty Becomes the Vogue" to the *Nocturne.*

Beginning at cue "I'm in town shopping" play Paderewski's *Au Soir,* a composition that will prove useful for picture work. Play until cue "I love him, too," then back to the *Nocturne.* At title "New Year's Eve" play *Al Fresco,* and as the clock is shown, strike twelve on a chime or a low key of the piano. Use plenty of tone with the action in the café scene continuing *Al Fresco* until Neville and Valerie enter studio, then back to the *Nocturne.* At cue "Where have you been?" play *Au Soir.* At title "May" use *Lancelot* for a light effect until cue "Her name is Valerie West," then the *Nocturne.* Different parts of this *Nocturne* can be used for these various scenes and not the same measures all the time. Use judgment. At title "Valerie Comes Home with Rita" change to *Lancelot.* At cue "I have lost my way" go into *Elegie* again. Use agitato at struggle between Querida and Valerie, then back to *Elegie.* At title "Evening Prayer" use *Au Soir.* Continue until Valerie writes note, then return to *Nocturne.* At title "New York Again" play *Elegie* and use agitato at struggle. As Querida falls from window, sudden stop. For the succeeding scenes either play a few measures of the *Elegie* after Querida's death, or go at once into the *Nocturne* to the end.

WALLACE REID IN "THE HOSTAGE."
Paramount Picture Soon to Be Released.

"RASPUTIN" PICTURE

World Film to Release Film Dealing with Conditions in Russia

"Rasputin, the Black Monk," is the title of a newly completed World-Picture Brady-Made about to be published on the World program. This photoplay has been in preparation for several months under the direction of Arthur Ashley, with a most unusual assemblage of star players. These include Montagu Love, June Elvidge, Arthur Ashley, Henry Hull, Julia Dean, Irving Cummings, and Hubert Wilke.

Mr. Love appears in the name part; Miss Elvidge personates the wife of Rodin (Mr. Ashley), the early leader of the revolutionists, betrayed by Rasputin; Mr. Hull is seen as Kerensky, the hero of the hour in Russia, to whom the young American actor bears a quite striking likeness; Miss Dean is the Czarina's favorite lady in waiting under such hypnotic fascination for the black monk that she eagerly performs his bidding in all things; Irving Cummings plays a gallant young prince, whose influence, thrown to the revolutionists at the crucial moment, enables them to overthrow the government and accomplish the freedom of their country; and Mr. Wilke portrays the Czar, whose role is ended in the final episodes of the new drama.

WELCOME FOR MAXINE ELLIOTT

The city of Rockland, Me., is planning a celebration of the advent of its native daughter, Maxine Elliott, in motion pictures. If Miss Elliott consents New England's famous beauty will be welcomed by the Mayor and Council, feted by the Chamber of Commerce and cheered by the population of the city upon the first showing in Rockland of the Goldwyn picture, "Fighting Odds."

SYLVIA BREMER,
Leading Woman With Hart.

ANTONIO MORENO IN PATHE FILM

First Episode of "The Seven Pearls" Also on Sept. 16 Program

Pathe's program for the week of Sept. 16 marks the first appearance of Antonio Moreno as a Pathe star. It also brings Mollie King in the first episode of "The Seven Pearls" serial, Pearl White and a "Lonesome Luke" two-reel comedy as other features.

Antonio Moreno is seen in "The Angel Factory." Opposite him is Helene Chadwick, who has been rapidly coming to the fore. Other important members of the cast are Suzanne Willa, Margaret Green, and Armand Lopez. The story deals with a little East Side girl, whose father is a drunkard and whose mother is a sloven. It tells how she comes into contact with the superintendent of a settlement house, and finally develops into the kind of woman it was intended that she should be. The picture works up to a big punch at the end with a shooting and circumstantial evidence pointing to the guilt, first of the heroine and then of the hero.

Mollie King stars in the first episode of the "Seven Pearls," entitled "The Sultan's Necklace." The story tells how the Sultan's necklace is stolen, how Ilma, a beautiful young American girl must recover the seven pearls contained in it, or see her guardian die and herself enter the Sultan's harem. Creighton Hale appears opposite Mollie King.

Pearl White stars in the eleventh episode of "The Fatal Ring," entitled "The Short Circuit," another thrilling chapter of a serial that is a guarantee of twenty weeks' business. The story tells how Pearl succeeds in recovering the diamond from Carslake in an unusually interesting fashion, and how he, in turn, takes it from her. Warner Oland does especially good work.

Lonesome Luke is seen in "Lonesome Luke Loses Patients," a two-reel comedy produced by Rolin. Lonesome Luke is the Dr. Killem of a twentieth century sanitarium.

CENSOR OVERRULED

William Fox won a notable victory, when, on Sept. 1, Judge Samuel Alschuler, of the United States District Court in Chicago, issued an order restraining the city officials from interfering with the exhibition of "The Spy." The decision was based on a ruling that M. L. C. Funkhauser's objection to the picture was not within the meaning of the ordinance providing for the censorship of motion pictures.

GOLDWYN'S FIRST PICTURE NEAR RELEASE

Contracts Reported During Week Show That Exhibitors' Interest Is at High Pitch

On the eve of the release of its first picture, Goldwyn Picture Corporation announces that exhibitor interest is at the highest pitch attained since the first announcement of the company, if signed contracts can be counted as evidence. During the week just ended exhibitors have contracted for Goldwyn first runs in important cities of the United States and Canada, these rentals being made after exhibitors in twenty-five distribution zones had seen "Polly of the Circus" at trade showings.

Among the contracts closed in important cities during the week were: Rialto Theater, Brockton, Mass.; Alhambra Theater, Utica, N. Y.; Strand Theater, Chicago, Ill.; West End Theater, Brooklyn, N. Y.; Regent Theater, Paterson, N. J.; Garden Theater, Paterson, N. J.; Hamilton Theater, Philadelphia, Pa.; Park Theater, Philadelphia, Pa.; Colonial Theater, Harrisburg, Pa.; Jefferson, Theater, St. Augustine, Fla.; Majestic Theater, Springfield, Ohio; Plaza Theater, Sioux City, Iowa; Regent Theater, Rochester, N. Y.; Regent Theater, Buffalo, N. Y.; Grand Theater, Reno, Nev.; Ascher Brothers' chain of theaters in Chicago: Cosmopolitan, Oakland, Frolic, Terminal, Columbus, Milford, Adelphi, Court, Metropolitan, Lakeside, Calo, Chateau.

PRAISE FROM BOARD

Review Committee Is Enthusiastic Over Goldwyn Pictures

Four Goldwyn Pictures productions have been seen and passed with enthusiasm by the National Board of Review without the elimination of an inch of film, a change in a sub-title, or even the hint of a suggestion as to editing or changes. The undisguised approval of the National Board for the Goldwyn productions has resulted in their making a special report on each of the pictures they have seen—"Polly of the Circus," "Baby Mine," "Sunshine Alley" and "The Eternal Magdalene."

Goldwyn is much pleased that the interest of the National Board in its productions was such that an exceptionally large committee was present in each instance to examine the pictures and that virtually each member present offered his or her personal congratulations to the executives of this new organization on the beauties and charm of the first Goldwyn productions.

WALLACE REID, THE STAR

"Nan of Music Mountain" is to be seen on the screen. It will be a Paramount picture, and will have as its star Wallace Reid, whose latest picture, "The Hostage," is a Sept. 10 Paramount release. An announcement of particular interest in this connection is that Ann Little, former Ince star, and who will be seen with Conway Tearle in J. Stuart Blackton's forthcoming production of Sir Gilbert Parker's novel, "The World for Sale" has been engaged by Jesse L. Lasky to support Wallace Reid in the picture.

SIX HUNDRED INVITATIONS

For the first showing of "The Fall of the Romanoffs," which takes place in the ballroom of the Ritz, Sept. 6, 600 invitations have been issued to prominent professional people. The cast is headed by Nance O'Neill, Mlle. Galantha, Pauline Curley, Mlle. Marcelle, Iliodor, Alfred Hichman, Conway Tearle, and Edward Connelly.

FAIRBANKS'S LONG TRIP

The next picture to be made by Douglas Fairbanks calls for scenes in New York, and, although he is in Los Angeles, thirty-five hundred miles from gay Manhattan, he is planning on a hurried trip to be gone from his California studio three weeks.

According to present plans, Fairbanks and his party will travel via New Orleans, stopping there a day in an effort to find a certain location and then travel by boat to New York.

SIGNS FIVE-YEAR CONTRACT

Little Mary McAlister to Remain with Essanay Company

Little Mary McAlister, the six-year-old star of "On Trial," "Do Children Count?" and other productions, has, through her parents, signed a new contract of lengthy duration with Essanay, and will be featured in a series of five-part productions this coming season. The pictures will all be comedy-dramas, in accordance with President Spoor's policy of releasing productions of a lighter vein.

"Pants," the first of the diminutive star's forthcoming screen vehicles, will be released Sept. 10. It is being offered to the trade now at showings at all branch offices of the K. E. S. E. service.

ITALIAN WAR FILM CAPTURES CHICAGO

Theater Is Filled to Capacity at Each Showing—Press Enthusiastic

Chicago has rallied to the first and only authentic Italian war pictures, "The Italian Battlefront," with audiences that have packed the big Auditorium from pit to dome at every performance. Beginning with the initial performance, when the entire house of four thousand seats was sold out two hours before the opening, with prices ranging from 50 cents to $2, the picture, it is asserted, has played to a business exceeding that of any other production ever presented in Chicago, save one.

Notwithstanding the pace set by this opening performance, which was attended by Lieutenant-General Guglielmotti, one of the highest ranking officers of the Italian army, who, with his entire staff, went from Washington to Chicago for the premier; and Major-General Thomas H. Barry, Commander-in-Chief of the Central Department, who has since left for active service abroad; together with the Italian, French, British, Belgian, Russian and Japanese consuls, the picture has consistently maintained the high level of business with which it started.

This has no doubt been due to the fact that in common with the New York, Boston and Pittsburgh reviewers, the Chicago critics have heralded the production in a manner almost unprecedented.

CHARLES W. GODDARD—WRITER OF SUCCESSES

That Charles W. Goddard has added another winner to his already long list of successful photoplays and dramas is the verdict of all who have seen the various episodes of "The Seven Pearls" completed to date. "The Seven Pearls," the newest of the Pathe serials, was written especially for Mollie King, Creighton Hale, and Leon Bary.

Mr. Goddard, who was born in Portland, Maine, has been writing plays and short stories since his college days at Dartmouth. He was graduated in 1902, and began active newspaper work with the Boston *Post*. After several years on that newspaper he joined the Sunday department of the New York *American*. He attracted attention by his work on this newspaper, but as his magazine stories, photoplays, and dramas were proving popular, he decided to abandon newspaper routines and devote his entire attention to writing for the stage, the screen, and popular magazines.

In collaboration with Paul Dickey, actor-playwright, Mr. Goddard has written many plays, including "The Misleading Lady," "The Ghost-Breaker," "The Last Laugh," "The Man from the Sea," and "Miss Information." Probably the most successful of these was "The Misleading Lady," which played continuously for seven months in New York, and has been playing for more than a year at the Playhouse in London.

The successful motion pictures that Mr. Goddard has to his credit are "The Perils of Pauline," "The Exploits of Elaine," "The Goddess," and others. The author believes "The Seven Pearls" to be a better serial than any of its predecessors.

Mr. Goddard is one of the large American contributors to the British Government finances. The British Government imposes a tax of 25 per cent.

Campbell Studio
CHARLES W. GODDARD.

upon royalties of foreign authors, which tax is responsible for Mr. Goddard's contribution to His Majesty's Exchequer. "The Misleading Lady" had been running for over eight months at the time we entered the war. The managers were planning to close its London run when America declared war against Germany. Everything American at once increased in popularity, and it became the thing to see "that charming American play, written by the brilliant young American dramatist, Mr. Goddard." "The Misleading Lady" took on a new lease of life in London, and, according to the reports received from the British capital, the end is not yet in sight.

PITTSBURGH'S YOUNG MANAGER IS A SUCCESSFUL RADICAL

Plan of William Moore Patch in Conducting the Pitt Theater Offers Object Lesson for Progressive Exhibitors—Startling Innovations Introduced with Successful Results

WITH the announcement that Samuel L. Rothapfel is to advance the scale of prices at the Rialto to $1.00 top, and with leading exhibitors throughout the country discussing higher admission prices, attention is focused upon an institution, which for the past two years has consistently maintained a scale of 25c. to $1.50 in Winter, and 25c. to $1.00 in Summer.

The term "institution" is used advisedly, because the Pitt Theater of Pittsburgh—the manager of which, William Moore Ratch, has defied all the calamity prognosticators of the industry in putting his house on the par with his "legitimate" competitors—both in price and appeal—is an amusement enterprise of which everyone in Pittsburgh is proud.

It bears the same relation to the city, and to the city's environs for a radius of 150 miles, that the government endowed opera houses and theaters abroad bear. In other words, it is the place to which everyone goes as a matter of course, and with such confidence in the quality of the entertainment, that it is rarely given a thought. If the production is presented at the Pitt Theater, that is positive assurance of its merit.

Pays Its Own Way

It should not be assumed, however, that this most distinctive theater is in any sense subsidized. Rather it has had absolutely to make its own way, from a rather humble beginning, and in the face of real odds. The significant factor of its success, however, has been that recognition was achieved almost instantly, and has never let down.

In other words, contrary to the general theory that higher prices are something which must be judicially manipulated through a long period of sugar-coating in the education of the public, and then only undertaken by very slow and imperceptible degrees, Mr. Patch proved that it is possible for an exhibitor to come out in the open flat-footedly with higher admission prices, and gain the full support of the public at once.

True it is that Mr. Patch, who is now gaining country-wide recognition through the remarkable runs of "The Italian Battlefront," the American tour of which is being presented under his direction, is distinctively distinctive in his methods. Likewise, there are undoubtedly many exhibitors confronted with limitations which would prevent them from applying these methods very extensively.

The fact remains, however, that so substantial has been the success of the Pitt Theater, that it would seem that Mr. Patch has introduced ideas of such proved worth, that the broad general principles underlying them might be studied and applied with profit by any exhibitor anywhere, particularly in their relation to increased prices.

Courage of His Convictions

Mr. Patch himself believes that any exhibitor with the courage of his convictions, and with the proper appreciation of the necessity of giving the public real value, can make his admission prices whatever he wants.

As for "limitations"—the word is not a part of this young man's vocabulary, as is evidenced by the chronicle of his achievements. A member of a family whose male members for several generations back have held distinguished places in the "service," Mr. Patch was destined for a military career. With characteristic scorn for precedents, he sprang over the hurdles, after leaving college and became dramatic critic for The Pittsburgh Despatch.

The job was too tame for him and so he became associated with a large brokerage house, but the litany of figures struck no responsive note in a temperament which is essentially that of an artist. The theatrical field, on the other hand, continued to beckon enticingly, provided it was accompanied with unceasing action and the opportunity for the exercise of a hundred and one revolutionary ideas that had been revolving in his mind for a long time past.

Few Would Listen

Few showmen would even listen to these ideas and those who would sought so to encompass them that the interviews ended in a very abrupt severance of negotiations. The young aspirant for producing laurels, while retiring and unobtrusive—so much so that he has never given an interview, nor permitted a photograph of himself to be printed—was adamant on one point: He demanded absolutely untrammeled freedom of action.

His lack of actual experience and his youth—he was then only twenty-six—made his quest appear hopeless. He himself discarded it quickly for an even more ambitious plan—the out-and-out control of his own theater. The idea appalled his family, to whom the theatrical profession was heretical, and to whom in any other line of endeavor he might have turned for substantial co-operation in the fulfilment of his purpose. But this new type of showman was not looking for help. He was looking for an opportunity.

He found it in a property which had long been considered by all other theatrical men as a liability—the Pitt Theater.

Situated off the main arteries of trade and travel—a distance of five or six miles from the residential sections, and with poor transportation facilities, the house had been the despair of everyone who had ever been associated with it.

Starts with Small Capital

These things meant nothing in Patch's young life. With a small capital—so pitifully small that it would be unkind to mention it—he secured a lease on the house for the winter season. That was two years ago. Things have happened ever since. His first move was the announcement of the inauguration of the presentation of moving pictures exclusively in the house at prices of from 25c. to $1.50.

Pittsburgh, which had never paid more than 15c. for any photoplay ever presented in the city, and in whose consciousness the screen was associated with the cheapest form of amusement, gasped. A few days later he followed his opening sensation with another: the engagement of Carl Bernthaler and the Pittsburgh Festival Orchestra of forty pieces, for every performance at the Pitt.

This was a move which taxed the credulity of the city to a straining point. The Festival Orchestra was the sacred property of the social life of Pittsburgh. Its concerts were civic events with prices ranging up to $5. That it should be employed for the "movies" was unthinkable.

But, nevertheless, Pittsburgh came to the Pitt Theater to hear the orchestra: first to vent its righteous wrath, and then from sheer delight with the caliber of the entire entertainment provided at the theater. The next step of the new manager was to go after the newspapers' co-operation.

Dealing with Newspapers

As in the instance of so many cities, these papers were charging the moving picture managers the same advertising rate that they charged the legitimate theaters, which in every case was higher than that of any other rate. Mr. Patch declared his intention of using big space—half and full pages at frequent intervals, and substantial sized copy consistently—but only if the newspapers altered their rates and gave him and all other moving picture exhibitors the same rate as that which was charged department stores.

He argued that there was no commercial justice in the application of legitimate theater rate to the moving picture house; that the average moving picture exhibitor charged only 10 and 15c. as compared with a $1.50 and $2.00 charged by the legitimate, and therefore he could ill afford to pay the same rate as his legitimate competitor. He pointed out the fact that the moving picture theater manager was an all-year round advertiser, while the legitimate theater was spasmodic, and he impressed upon the publishers the potentialities of moving pictures as a new source of revenue, if the proper encouragement and co-operation were extended.

The force of these arguments finally triumphed and then began the exploitation of the Pitt Theater on a magnitude of seemingly heedless extravagance. But it was an extravagance that paid. The Pitt had proved itself a most profitable venture from the first week of its opening, but with the newspaper publicity which was given it the greater portion of the eighteen hundred reserved seats in the house were sold weeks in advance, regularly.

Advertising Continued

And here is where Mr. Patch again showed the possession of keen commercial discernment. He kept up this advertising, regardless of the regular patronage which he had gained. This was two years ago. The advertising has never once let down since.

During this time, however, the Pitt Theater has been giving the people of Pittsburgh something more than sensations. It has presented to them the biggest, finest pictures that could be obtained in the market, surrounded them with atmospheric effects, so appealing and beautiful that one visit makes a continual round of visits irresistible.

Never once has this standard been lowered—which is an important point for exhibitors who would follow Mr. Patch's footsteps to remember. A portion of each week has been spent by Mr. Patch in New York, viewing thousands of feet of film. On several occasons, when he has been unable to obtain pictures of such quality as he considered worthy of his audience, he has abruptly closed his theater for a week or more and borne the overhead that his large staff entails, rather than present a production that did not measure up to the standards.

Pittsburgh has responded to this policy with a support that has made possible runs of from four to eleven weeks for each subject. It is a rare occasion when a picture falls below the

(*Continued on page 22*)

PEARL WHITE IN "THE FATAL RING,"
Critical Moment for Pathe Star in "The Short Circuit" Episode.

New Angles for the Exhibitor

READY FOR FIGHT AGAINST THE DEPOSIT SYSTEM

Pettijohn Announces First Move of American Exhibitors' Association—Not Disturbed by Action of N. A. M. P. I.

"Now we are ready for our first great fight in the exhibitor's behalf, against the advance deposit system." This was the reply of Charles C. Pettijohn, General Manager of the American Exhibitors' Association when informed that the directors of the National Association of the Motion Picture Industry had voted against the offer of affiliation made by the Association.

Mr. Pettijohn was emphatic in declaring that the action of that body in no way affected the aims and purposes of the A. E. A. in working for the betterment of all branches of the industry, particularly where the exhibitors were concerned, and asserted that the vote of the delegates from the Motion Picture Exhibitors' League clearly indicated that it was too closely allied with the manufacturing interests of the trade to be called a representative exhibitors' organization.

As evidence of the stand to be taken on all questions pertaining to the best interests of the trade, Mr. Pettijohn has written William A. Brady, president of the N. A. M. P. I., pledging the support of the American Exhibitors' Association in all matters that will aid the Government in the successful prosecution of the war and assuring him that in every movement that tends to improve any part of the industry will have the backing of the association.

Mr. Pettijohn issued the following statement regarding the action of the National Association of the Motion Picture Industry in refusing the offer of affiliation with the American Exhibitors' Association:

"We are informed that the fourteen delegates representing the Motion Picture Exhibitors' League voted solidly against it and that seventeen of the other gentlemen present voted twelve for and five against. We are also informed that others present did not vote. It may have been that our offer to work harmoniously with the other branches of the industry was not sufficient, and it may have been that our plain statement that we would not cooperate with any movement which we did not feel was for the best interest of the exhibitors was retaining too much latitude on our part. We shall maintain that attitude, however, irrespective of the action of any other organization or branch of the industry. We feel that it was the proper premise to stand upon and we still maintain that position.

"We regret the offer was not accepted in the spirit in which it was tendered, but the refusal will not conflict in any way with our plans to build up a real exhibitors' organization which stands for exhibitors only and which will in no way be allied with the manufacturer either directly or through the medium of a trade paper which depends upon the manufacturer's advertising for its support.

"One thing is certain. This alliance upon the part of the gentlemen representing the other exhibitors' association and men interested in other branches of the trade has relieved this association of certain embarrassments. Our acts are now free. Our pathway is clear to make a fight for exhibitors only without fear or favor of the manufacturer. To the five directors who voted in favor of the co-operation of this organization that stands for exhibitors we extend our thanks and sincere appreciation.

"There are some manufacturers who really want a business men's organization of exhibitors. There are others who do not care for one, and some who positively 'will not stand for one.'

"The Advance Deposit Man is not our friend and did not vote for our admission. It was good business for him to join hands with the fourteen gentlemen representing the Motion Picture Exhibitors' League.

"We now announce the subject of our first fight. It is entitled THE ADVANCE DEPOSIT SYSTEM."

The Orebaugh Studio

FRANK J. REMBUSCH,
Important factor in A. E. A.

WRITE TO REMBUSCH

Complaint Department of A. E. A. Will Answer Questions

The complaint department of the American Exhibitors' Association will be handled by Frank J. Rembusch of Indiana. He is recognized as one of the best informed exhibitors on trade questions and will gladly answer the inquiries of the exhibitors on all questions pertaining to the industry. He should be addressed 412 Indiana Trust Building, Indianapolis, Ind.

Each suggestion and complaint will receive his personal attention and exhibitors are invited to write him regarding any angle of their business. Any movement for the betterment of exhibitors will receive his hearty support, and every communication will receive careful attention on his part. Such matters as cannot easily be taken up in the Western offices will be forwarded to New York for investigation and a report made after the investigation has been concluded.

THEATER IN BEVERLY

Plans have been prepared for a new moving picture theater in Beverly, Mass., for which the Enterprise Amusement Company has purchased the Giddings estate on Federal and Chapman Streets. The building is to be of modern construction of iron, concrete and steel with as little wood as possible. It will conform to the strictest building code and is practically fireproof, with every precaution taken to protect its patrons from possible danger.

A heating and ventilating system similar to that of the New Beacon Theater in Boston will be installed which will insure a cool temperature through the hottest days of the Summer. An efficient manager of moving pictures and one whose experiences have taught him where improvements can be made, will direct the details, which will add to the attractiveness of the theater and the comfort of its patrons.

MORE SPARKLE COMEDIES

Another series of Sparkle Comedies is now ready for General Film distribution. As in the preceding groups there are six subjects, produced by the Jaxon Film Corporation. The new Sparkles are "Hearts and Harpoons," "Toodles," "Bangs Renigs," "Triple Entente," "Whose Hosiery?" and "Wrong Wrights." The first of these will be ready Sept. 20, the others following in order and insured for delivery without a break each week. Like the first and second series of Sparkle Comedies, the new releases are refined farce.

A change in location that will be beneficial has been made by the Cleveland branch of General Film. This office, formerly located at 1022 Superior Avenue, has been removed to 809-811 Prospect Avenue, in the Standard Theater Building, where Branch Manager J. E. Flynn will be in closer touch with his trade.

JAXON CO. BUILDS ANOTHER STUDIO

Fire in Providence Causes Loss of $65,000—Valuable Film Destroyed

By a fire that started from undetermined causes at 3 A. M. on Aug. 23, the extensive plant of the Jaxon Film Corporation at Providence, R. I., was damaged to the extent of $65,000. By 2 P. M. Frank A. Tichenor, president of the company, had arrived on the scene from the New York office, and at 3 P. M work was resumed at making pictures. On the second day following, Saturday, President Tichenor had ground broken for rebuilding.

The fire destroyed the main studio building at the plant, but left the laboratory unscathed. The company is enabled to go along with its regular work in an outdoor studio and a small indoor studio. The making of Sparkle Comedies and Jaxon Comedies for release through General Film Company will therefore not be interrupted. A serial which the company is producing will not be delayed much. However, considerable film which was being handled on Government contract was destroyed in the building which was burned, entailing a setback which will be costly. Arrangements have already been made to replace this film.

The new building which President Tichenor started is to cost $75,000. The company has also a studio at Jacksonville which can be used if necessary.

EXHIBITORS DISAGREE

Benjamin Chapin Encounters an Amusing Difference of Opinion

Benjamin Chapin, star and producer of the Lincoln Cycle, has an amusing experience to relate that throws light on the differing opinions of exhibitors on the productions they are called on to view for booking possibilities.

"I believe that every exhibitor in America who is conducting a successful business owes his success to his judgment of pictures and his knowledge of the fine points of showmanship. In presenting a feature for the first time, a producer is naturally keen for the opinions of successful exhibitors.

"Therefore, when my Lincoln Cycle was ready for release, I consulted the manager of one of the biggest motion picture theaters in New York City, and easily secured his interest to the end that we had an advance showing of the Lincoln Cycle for him in our private projection room.

"At the end of the showing I could see that his enthusiasm was all that I wanted except that there was an apparent lack of interest in one part of the Cycle of which I was particularipy proud—the very part, indeed, that had seemed to me to give the picture a universal appeal.

"Frankly, he didn't care for the reels giving this part at all, but thought the other reels were splendid and wanted to book them alone.

"Surely, thought I, this man must know what he is talking about, and it was a bitter disappointment. But I wouldn't give up. I asked for an opinion of the Cycle from still another representative exhibitor, a man as big in theaterdom as the first critic; and another showing in our private screening room was accordingly arranged.

"Anxiously, but also curiously, I awaited his verdict. 'It is all fine stuff, but I think'—here he named a certain reel of it—'that is your most artistic effort in the entire production.' And the part he named was the very part of the Cycle that Exhibitor Number One wouldn't enthuse over."

VARNER TAKES PATHE

Southern Exhibitor Books Entire Program Through Charlotte Branch

H. B. Varner, of the Lyric Theater, Lexington, N. C., one of the most influential exhibitors in the South, has booked all Pathe pictures through the Charlotte branch.

In making his decision to play the entire Pathe program, Mr. Varner wrote the following letter to R. V. Anderson, Pathe's Charlotte manager: "Nothing pleases me more now than the fact that I have booked the whole Pathe output through your Charlotte exchange. When I run back through my three years' theater experience here and begin to check up box office results, my Pathe connection becomes doubly pleasing.

"In the serial line, I have cast about considerably, but I always find myself coming back to Pathe when the interest lags. There are no serials with the drawing and gripping power of Pathe productions. Pearl White continues her reign as the serial queen, and she is one monarch I find theater patrons do not want to see dethroned."

ST. LOUIS TO NEW YORK

Albert C. Wegman, the "Peter Pad" of the St. Louis *Times*, has just finished a remarkable assignment. His city editor sent him to New York to get—in the *Times's* own words—"the first interview ever obtained by a St. Louis newspaper man with a real star of filmdom. Peter Pad went to New York for the St. Louis *Times* to interview Mae Marsh. He did." And it duly appeared.

EXHIBITORS WARNED OF FILM DUPERS

Vitagraph Company Victim of Thieves—Detectives Engaged to Run Down Plants of Dishonest Operators

As a result of persitent losses through theft of several valuable films, the Vitagraph Company has engaged a detective agency to aid in uncovering the names of those concerned in the practice. President Smith has sent out a warning to all exhibitors to refrain from booking any of the duped prints and advises that they should book all Vitagraph products direct from the company exchanges throughout the country.

Among the pictures which have been stolen and offered for sale by the dupers are: "Battle Cry of Peace," "The Ninety and Nine," "Rose of the South," "The Test," "Goodness Gracious," "A Lesson in Jealousy," "Happy Go Lucky," "Chains of an Oath," "The Violin of M'sieur," "The Feudists," "The Master Painter," "Her Husband," "Winning the Stepchildren," "David Garrick," "Auld Lang Syne."

In a preliminary investigation it was discovered that the films of several other companies are being duplicated and all the work apparently is being done by the same gang judging from the similarity in the work, the printing and tinting.

Not satisfied with duping the films the dishonest distributors go so far as to practically copy the paper of the regular manufacturers, making it appear that the exhibitors are doing business with the real owners of the pictures. The duped films are released simultaneously in Boston, New York and St. Louis. It is believed that there are duping plants somewhere near New York City and at Chicago. It is for these plants that detectives are now seeking.

HANDLING EXHIBITORS' INTERESTS

The interests of the exhibitors of the country are being handled in Washington by H. B. Varner, chairman of the legislative committee of the American Exhibitors' Association. Mr. Varner is an indefatigable worker, and is constantly looking after the welfare of the exhibitors in the Capital.

NO CANCELLATIONS

A serial without a cancellation is a record set by Pathe in "The Fatal Ring," the chapter photoplay starring Pearl White, which was released July 8. In addition to the fact that there have been no cancellations on "The Fatal Ring," each week's bookings set new records for the serial.

SEVEN-REEL FEATURE

While engaged in producing "Under Handicap," the latest Metro Yorke release, starring Harold Lockwood, Fred J. Balshofer, producer of the picture, discovered that the possibilities of an elaborate development of the drama were so great in this story as to make it desirable to present it as a seven-reel special feature, the first of the Lockwood special releases under his new contract to star in Yorke-Metro pictures.

FIVE-YEAR LEASE

Walter Rosenberg has signed a five-year lease for the Fourteenth Street Theater, situated at Fourteenth Street and Sixth Avenue. The house will undergo a thorough renovation and will open about October 1 with high class photoplays.

The Open Market ...State Rights..

PATHE OFFERS TWO PICTURES TO STATE RIGHTS BUYERS

"Today" and "The Mad Lover" Are Placed on the Market—Both Strong Productions

It is announced that "Today," starring Florence Reed, and "The Mad Lover," starring Robert Warwick, are released by Pathe for state rights sale.

It is with full appreciation that the important state rights buyer—and this is the only kind that will be able to handle these pictures—demands productions that are "special" in every way—stories, stars, cast and direction, that Pathe offers these two photoplays.

"It is no exaggeration to say," stated a Pathe official, "that judged from every angle and by every standard that make a picture great, "Today" is not merely one of the great pictures of the year, but one of the greatest that has ever been made, from a standpoint of box office value."

Harold Edel, managing director of the Strand Theater, did not hesitate to call it one of the three or four best pictures he has even seen and "Today" had its premiere at the Strand. The picture was greeted by newspaper and magazine critics as worthy of the play by George Broadhurst and A. S. Schomer, which ran on Broadway for more than twelve months.

Florence Reed, who has proven herself to be a splendid screen star, says it is the best film she has ever appeared in. The picture was produced by Harry Rapf under the direction of Ralph Ince, the man who has made several of the biggest stars in motion pictures.

Robert Warwick is one of the most popular dramatic stars on the screen. His name alone is an advertising point worth considering. The title "The Mad Lover" is also a box office asset. Elaine Hammerstein, who made a hit with him in "The Argyle Case," is his leading woman. Leonce Perret, the French producer, not only directed the story, but also wrote it.

Prominent film men who have seen it give "The Mad Lover" highest commendation. They characterize it as a picture that will be successful in any house.

"Today" is in seven parts. "The Mad Lover" is in six. Mr. Rapf, the producer, is known in the business as a shrewd showman. He seems to have a knack of hitting the popular taste. Pathe paid a large sum in cash for these two pictures.

WARREN FINISHES PICTURE

New Production Soon Will Be Ready for Trade Showing

Edward Warren has just finished taking his new picture and it was shown last week for the first time after being completely assembled. Only the directors and cameramen were present and they were all enthused over the result of their work.

Mr. Warren will personally do the cutting and the editing of the film and expects to have it ready for the trade showing in a couple of weeks.

The picture is said to present no crime, no sex reference, no problem, no villain, but is a delightful love story, with the widest range of scenes from the slums of the Ghetto to the splendor of the millionaire's home.

Realizing that the title of the picture is a matter of utmost importance, Mr. Warren has refrained from naming the picture as yet. Not until it is completely finished and ready for the trade showing will the title be announced.

COVERING THE CITY

The new Billy West comedies are being shown on the Lubliner-Trinta circuit, the Ascher Brothers, and the Hamburger chain of theaters in Chicago. These theaters practically cover the entire city.

OGDEN CORP. DECIDES ON STATE RIGHTS PLAN

Buyers of "Lust of the Ages" Have First Call on Coming Productions

From the Eastern executive office of the Ogden Picture Corporation, it is announced that the company has finally and definitely committed itself to the state rights plan for disposing of the Lillian Walker pictures, to be eight in number. To the State rights buyers of the first release, "The Lust of the Ages," the Ogden Corporation is awarding the exclusive right to the remaining seven productions.

"The purpose of this," said Lester Park, general manager of the company, "is to concentrate, as much as possible, on the exploitation of Lillian Walker and not to divide our productions among several exchanges in the same territory. Consistent with this idea we are co-operating with the State right purchasers of the Lillian Walker series to the extent of advertising to the exhibitors in their own territory and the issuing of advertising matter in connection with Miss Walker herself.

"For instance, there is being mailed by this company to photoplay fans, whose names are forwarded us by exhibitors, a cabinet photograph of Miss Walker. The initial order for these photographs has been for 250,000. In addition to this, we intend forwarding to every motion picture theater in the United States, with a seating capacity of 1,000 or over, an oil painting of Miss Walker, forty by sixty.

"We are not heralding in advance, nor do we intend giving much publicity to each individual innovation created by us, consolidating our endeavors toward creating a demand for Miss Walker's pictures among exhibitors throughout the United States. It has been surprising to us to learn that Miss Walker, after an absence of six months from the photoplay screen, is still a first favorite in her own particular class of work.

"Miss Walker's second production is an adaptation of a popular novel, written by a man who is reputed to be the second most popular author in the United States. We have already purchased the rights to the next seven plays, all of them adaptations of popular novels."

BACKER ON WAY TO THE COAST

President of Mammoth Corp. May Head New Producing Company

Franklyn E. Backer, president of the Mammoth Film Corporation, left for the West last week to oversee his numerous activities on the coast. His first point will be Denver, where "Who's Your Neighbor?" which Mr. Backer purchased for New Jersey and eleven Western states, opened for an extended run Sept. 2.

From there he will visit all the important cities in his territory, finally meeting in San Francisco a number of capitalists who are discussing with him the early formation of a novel producing company. The purpose will be to please the exhibitor who has sometimes felt that there was a lack of consideration shown him, and that he was asked to bear too great a share of the burden. A new star is being considered in connection with this company.

Only one year ago Mr. Backer started in the state rights field with one picture, "The Fall of a Nation." Today he controls the output of ten big features in New Jersey and New York, and in addition, the Western rights of "Who's Your Neighbor?" which bids fair to be one of the clean-ups of the year.

THREE CLASSES IN JOSEPH LEE'S ASSOCIATION

Division for Benefit of Those Whose Wants Differ—Important Concerns Join New Organization

The association of states rights buyers organized by Joseph F. Lee has outlined its plan of operation. There will be three distinct classes of members, those who handle nothing but the large special states rights features, those who handle the regular five-reel and single-reel films, and the export department, composed of independent representatives of foreign concerns.

There will be no directors; simplicity and system will be the keynote of the organization, as each man in his respective territories will act as a selling agent, he alone shall judge what he shall use and purchase. He will be forced to take nothing which he does not think will prove a box office winner in his territory. With the addition of the foreign department it will be the purpose of the organization to purchase as much of the United States and Europe at one time as possible, paying cash for same. Joseph F. Lee is the general manager. Advantageous quarters are now being sought, and the foreign and American buyers will be all under one roof. Shipping department, projection room, offices, etc., will be installed. The temporary offices of the organization are in Suite 1103, 1476 Broadway.

The following having theaters and circuits of theaters have already signed in the special attraction class and the balance of the territory is practically closed: Master Producers' Photoplay Company, Park Theater, Boston; Lewis B. Mayer, New England States; Harry Samwick, New York State; Sid Gruman, California, Arizona and Nevada; the Exhibitors' Film Exchange, District of Columbia, Delaware, Maryland and Virginia; the Greater Features Company, Washington, Idaho, Oregon and Montana.

The organization has been considerably strengthened by the affiliation of a number of independent foreign film buyers. The foreign department, in charge of Jacques Kopfstein, includes the following firms and their territory: Sociadad General Cinemetografica, Argentine, Chile, Uruguay, Spain, Portugal and New Guinea; Thomas and Kopfstein, Mexico and Cuba; Charles Thompson, Philippine Islands, Peru, Bolivia and Brasil; U. Ono, Japan; Progressive Film Company of Australia, Australia and New Zealand; Scandinavian Film Company, Scandinavia and Russia; David P. Russell, Great Britain; Royal Cinema Corporation, Switzerland.

EVELYN NESBIT IN THE ADIRONDACKS

Working on Second Picture Under the Direction of Julius Steger

A company of forty people left New York last week for the Adirondacks where Evelyn Nesbit, assisted by her son Russell Thaw and a cast of excellent players, will begin her second photoplay under the personal direction of Julius Steger.

The title of this picture is "The Greater Love" by James M. Starr, the scenario version of which has been made under Mr. Steger's supervision. This story is said to be a worthy successor of "Redemption," the photoplay in which Miss Nesbit scored a distinct success, and Mr. Steger believes that the role she portrays will afford her the opportunity to demonstrate to a still greater extent the truthfulness and sincerity of her dramatic talents.

Mr. Steger also announces the production following the Nesbit picture will be "Just a Woman," by Eugene Walter, of which Charlotte Walker will be the star, appearing in the role she has created in the stage version of that successful play.

BUY LION COMEDIES

The Peerless Film Service of Los Angeles, well known in the state rights field, has just closed with the A. Kay Company for the Lion Comedies in the territory embracing California, Nevada and Arizona.

NO SCARCITY OF STORIES IN RUSSIA

N. S. Kaplan Is Surprised at Conditions in This Country, Where Good Material Seems Scarce

N. S. Kaplan, of Moscow, Russia, and America, has spent much of his time in recent years in what is now the newest republic on the face of the globe. He returned to the United States some time ago with more than fifty productions of his motion picture studios, which are operated in conjunction with the famous Moscow Art Theater. The one thing that has made the most impression on him since his arrival in New York has been the almost endless cry for motion picture scenarios with stories. If there is one thing that he has brought from Moscow, he insists, it is stories.

"In Russia," Mr. Kaplan adds, "we have to give our theater-goers stories or they will stay away. And as a rule the stories they want are the stories they know. That is why Russian drama, stage and pictorial, is really a reflection of the literature of the country, which is in turn a reflection of the life of the people. I have no scenario writers on my staff in Moscow getting so much a week and turning out stories by the yard. I'd have to throw their stuff away if I had them, because no actor in Russia who is worth a nickel at the box office would appear in a play based on such material.

"Within a few weeks I have read the statements of half a dozen heads of big film producing companies in this city, all on the universal topic, 'stories.'

"Russia would be a paradise for them. There they could get a man like Andrieff, for instance, to write for them. Andrieff is writing for the stage and the same players who appear in his plays at the Moscow Art Theater would very likely create the same roles in the screen version or would portray his characters in some play that might not be adapted to the speaking stage. And if Andrieff, or his living contemporaries had no works for presentation at the present time, the producer would go to the volumes of some of Russia's foremost writers, perhaps even go back eighty years or more to the legacy left to literature by the young Pushkin, whose pen was stilled forever in a duel in 1837 when he was only thirty-nine years old."

TAKE LARGER OFFICES

The Short Features Exchange which has been in operation since the latter part of April and which has been conducting a highly successful business on the seventeenth floor of the Godfrey Building, is to abandon its old place of business and move into more spacious quarters. This change is necessary in order to take care of the increasing business.

"Lucky Jim" has been selected as William Russell's vehicle following "The Sea Master," now nearing completion. It is a comedy in five acts and will be produced by the American under the direction of Ted Sloman.

ARROW CLOSES WITH DESERET FILM CORP.

"Deemster" Rights for Eleven States Are Sold by President Shallenberger

J. L. Adams, acting for the Deseret Film Corp. of Salt Lake City, Utah, and W. E. Shallenberger, president of the Arrow Film Corp., signed contracts last week whereby "The Deemster," becomes the property of the Deseret Film Corporation in the eleven Western States—including Colorado, Utah, Wyoming, New Mexico, Washington, Oregon, Idaho, Montana, California, Arizona and Nevada.

This leaves only one group of States on "The Deemster" available. It has not been decided what policy will be pursued by the Arrow offices for the immediate future, as nothing has been produced or obtained to follow the Hall Caine feature.

Commenting on the big sale Dr. Shallenberger expressed himself as highly pleased with the result, and stated that he was delighted with the knowledge that his picture would be in such efficient hands for exploitation throughout the Western half of the United States.

"The Deseret Film Co., it should be remarked in passing, is comparatively new in the field of distribution, but with the one feature, "The Eyes of the World," which it has handled it has achieved remarkable success, taking a gross of over $140,000, out of seven of the eleven Western States.

GOOD SUMMER SEASON

Frank Gersten, the owner of "I Believe," "Redemption," and other big features for northern New Jersey, reports the most successful Summer season that he has ever experienced in northern New Jersey. Mr. Gersten says that he has three prints of "I Believe" booked for the balance of the month of August and an additional print for September.

RIGHTS TO "BIRTH"

The Eugenic Film Company recently sold the Coast rights for "Birth" to A. C. Abadia. This disposes of practically all the territory.

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"Seven Keys to Baldpate," Artcraft; "Tears and Smiles," Pathe; "The Marriage Market," World; "Mother o' Mine," Bluebird; "Soldiers of Chance," Vitagraph

"SEVEN KEYS TO BALDPATE"

Five-Part Drama Adapted from the Play and Featuring George M. Cohan. Produced by Artcraft Under the Direction of Hugh Ford.

The Players.—George M. Cohan, Anna Q. Nilsson, Elda Furry, Corrine Uzzell, Joseph Smiley, Armand Cortes, C. Warren Cook, Purnell Pratt, Frank Losee, Eric Hudson and Carlton Macy.

POINTS OF INTEREST

This picture has no single outstanding point. Its high standard of excellence is so even throughout that it would be difficult to select one thing as better than another.

In adapting "Seven Keys to Baldpate" to the screen, from George M. Cohan's play, which in turn had its genesis in a story by Earl Derr Biggers, the story has lost none of its charm, nor is it a whit less entertaining than when it pleased the thousands who saw the original play. It seems to be an ideal motion picture tale and the excellent production, in all departments, has resulted in a feature of the very highest caliber.

There are so many good things to be said of "Seven Keys to Baldpate" that it is rather difficult to know just where to begin. Of course, exhibitors do not have to be told of the powerful drawing advantages of a production having George M. Cohan in it, coupled with the fact that he is appearing in his own work, which was a tremendous success on the dramatic stage both in New York and on the road, receiving countrywide publicity thereby. But an exhibitor should know that when he has drawn the people into his theater they will be unanimous in praise of the attraction.

The story, which we reiterate, is ideal for screen consumption, is too absorbing to spoil by outlining the plot here, and too adroitly constructed to have justice done it by the meagre paragraph space allows. Suffice it to say that it recounts the hectic events during the twenty-four hours a young man spends in a supposedly deserted inn, where he has gone to write a complete novel in that time on a wager. He no more than sits down at his typewriter than things start, which abound in mystery and thrills and with a pleasing love story running through. The climax is a surprise.

Cohan is far better in this picture than he was in his preceding production, and it seems a pity that he has completed his contract with Artcraft for two pictures. His personality is impressive on the screen and he leaves nothing to be desired in the way of acting. But Mr. Cohan is not the whole thing by any means. Practically all of the other players, who include such well known favorites as Anna Q. Nilsson, Corrine Uzzell, Joseph Smiley, Elda Furry, Armand Cortes, C. Warren Cook, Purnell Pratt, Frank Losee, Eric Hudson and Carlton Macy, have almost as much opportunity as the star, and they make the most of it. In every respect the direction fulfills all requirements and the action is timed fast and even, which is the result of a well written scenario. The one slip-up in the production is that the producers overlook an opportunity to increase the humor by using more lines from the play as titles. There are a number, but the picture could stand more.

"Seven Keys to Baldpate" will pack any theater and then give the patrons an hour and a quarter of thorough entertainment.

F. T.

"TEARS AND SMILES"

Five-Reel Drama, Featuring Marie Osborne. Produced by Lasalida Under the Direction of Wm. Bertram. Released by Pathe.

The Players.—Baby Marie Osborne, Philo McCullough, Marian Warner, Katherine MacLaren.

POINTS OF INTEREST

The irresistible Marie Osborne in a drama full of thrills and heart interest. The addition of a tiny pickaninny to Marie's admiring retinue.

All of the smiles in "Tears and Smiles" are contributed by Marie Osborne, while whatever tears there are, are left to the adults who live through a rather tragic story of which Marie is the unconscious center. The plot has more serious action than most of the Osborne films, but her director has very wisely kept the tragedy above her head so that she meets it with a sort of puzzled indifference as any normal child would in real life. No attempt has been made to give her the absurd airs of an infant tragedy queen and the result is that the pathos of the story is emphasized all the more by her childlike unconcern.

The story opens with Marie as the ragged little daughter of a working woman who is abused by her drunken husband. While her father is in prison and her mother in the hospital, Marie is adopted by a wealthy young couple who give her such a luxurious home that her real mother cannot bear to claim her and thus deprive her of the wealth that she may inherit. Disguised as a governess, the girl obtains a position as nurse to her own child and when the convenient death of her husband and suicide of her mistress makes the way clear, she becomes the wife of the master of the house to the delight of the irrepressible Marie.

The most amusing comedy touch is in the acquisition of a diminutive darky who is Marie's devoted and admiring slave and whom she bullies affectionately to their mutual delight. The spontaneous fun of this pair is delightfully droll and makes it seem almost incredible that the children were posing before the camera instead of being snapped at play.

For the houses that have learned to welcome Marie Osborne as the most natural child actress on the screen, this latest play will prove a decided drawing card.

A. G. S.

"MOTHER O' MINE"

Five-Part Drama by Elliot J. Clawson, Featuring Rupert Julian. Produced by Bluebird Under the Direction of Rupert Julian.

The Players.—John Standing, Mrs. Standing, Romeo Benelli, Christine, Catherine.

POINTS OF INTEREST

An idyl of aged motherhood delightfully acted by Ruby La Fayette. Picturesque scenes on an old homestead.

Almost any drama with the theme of motherhood, if produced with any skill at all, must inevitably have a universal appeal. There are a number of touching moments in "Mother O' Mine," in which nearly everyone in the audience will recall their own mother or grandmother or some sweet old lady who has endeared herself in the past. Most of these thrills are due to the art of Ruby LaFayette in the title role, who looks like Whistler's "Portrait of My Mother," and who acts the part with a simple sincerity and old-fashioned charm which brings a lump to your throat in spite of the artificial character of the surrounding scene. For, aside from this genuine bit of character work, the film has little to recommend it and drags interminably in the scene where the little old mother is not on the screen.

For leading characters we have a very pretty heiress as heroine and as hero one of the most unmitigated cads that an author ever forced into a scenario. Thackeray's "Book of Snobs" would reject him with scorn and Rupert Julian himself could hardly conceal his distaste for the role. After accepting all his mother's sacrifices to send him through college, our hero goes to the great city and proceeds to amass a fortune to the utter neglect of his old home. When the little old lady surprises him with a visit, he hastily introduces her as "my old nurse" and hurries her to a remote corner of the house where she will no longer embarrass him. If the audience fully appreciates this scene, it will be difficult to convince them of the son's ultimate worth, or to force them to regard him as a hero because he becomes reconciled with his mother in the last two reels.

Ruth Clifford was charming as the wealthy fiancé, and E. A. Warren and Elsie Jane Wilson provided rather inane comedy between a hired man and a kitchen maid. Even the best phases of the play, however, were far to light to carry five reels.

The only excuse for the film's production is the delightful character work of Ruby LaFayette, who is worthy of a better medium.

A. G. S.

SCENE FROM "THE MARRIAGE MARKET," World-Peerless Picture Played by Excellent Cast.

"THE MARRIAGE MARKET"

Five-Part Drama by Clay Mantley, Featuring June Elvidge and Carlyle Blackwell. Produced by Peerless Under the Direction of Arthur Ashley. Released by World.

The Players.—June Elvidge, Arthur Ashley, Carlyle Blackwell, Frederick Truesdell, Jack Drumier, Chares Duncan, Eugenie Woodward, Lewis Edgard.

POINTS OF INTEREST

A gripping story of domestic life with unusually strong complications. The able cast which includes three of the most prominent World stars.

"The Marriage Market" serves to show how exceedingly disagreeable a wealthy husband may be if he really puts his mind to it. This worthless son of a millionaire family is in the market for horses, dogs and wives with an equal nonchalance and disregard for the sensibilities of his victims. While the situations are intensely melodramatic they are developed with enough regard for probability to hold the sympathy of the audience. This is especially true of the character of the abused wife, which might have been exaggerated into maudlin absurdity, but which was played by June Elvidge with touching sincerity and restraint. Skillful direction has developed the very complicated plot with a directness and logic which makes the ultimate solution seem inevitable in spite of the long arm of coincidence employed to bring it about.

The plot deals with the afflictions of a young wife who has sold herself as wife to the highest bidder in order to save her father from prison. When her position as chattel in her husband's home becomes intolerable, she attempts to free herself by selling some of her property to an old admirer, who puts the worst interpretation on her appearance in his apartments at midnight. In the struggle which follows, she is led to believe that she murdered him though the shot was really fired by her husband, who appeared a few moments later. After numerous complications involving the sacrifice of her faithful lover, her deplorable situation is cleared by the husband's confession and death and her tribulations end in belated happiness.

Carlyle Blackwell gave perfect support to June Elvidge's reserve and poise in acting. Arthur Ashley at first was convincing enough as the cruel husband, but later on showed a tendency to overact. The exterior scenes on Riverside Drive were delightfully presented.

Exhibitors may rely on this latest release to add to the growing popularity of June Elvidge with their patrons.

A. G. S.

"SOLDIERS OF CHANCE"

Five-Reel Drama, Featuring Evart Overton. Produced by Vitagraph Under the Direction of Paul Scardon and Released as a Blue Ribbon Feature.

The Players.—Evart Overton, Miriam Foucha, Julia Swayne Gordon, Charles Kent, Charles Henderson and Denton Vane.

POINTS OF INTEREST

An absorbing story that ends in a thrilling climax—a well staged battle in one of the bi-weekly South American Revolutions.

In "Soldiers of Chance" is seen a typical motion picture story, but one that abounds in originality, which is a happy and infrequent combination. The author, James Oliver Curwood, has turned out many a good story before, but the ones that are more gripping are hard to recall. The plot has revenge and love with obstacles to overcome for a basis, which have always proved popular with film audiences.

Billy Mountain comes to New York from his rich mahogany plantation in South America to destroy in revenge a promoter named Lawlor, who had ruined him years before. Circumstances bring him and Josephine Winton together immediately on his arrival, and as the girl's father is in Lawlor's power they decide to attempt to outwit him together. Mountain shanghaies Lawlor on his yacht and sails for South America with Josephine and her father on board. The locale then switches to some little Latin republic where there is a revolution taking place, which aids the lovers in doing away with Lawlor and starting on a happy married life, but only after numerous exciting events and absorbing incidents that are placed together constructively, working up gradually to the climax.

Attention to detail in the direction has been followed carefully, but at no time does it become so prominent that it interrupts the action, which moves swiftly and never allows a laxity in interest. Paul Scardon, who is responsible for the production, should be given a large amount of credit for the manner in which he directed the battle at the end. Although the players are not called upon to portray any unusual roles, or draw characters out of the ordinary, what opportunities are given them they realize.

"Soldiers of Chance" will be liked in the average house and an exhibitor booking the picture can feel assured he is giving his patrons what they want.

F. T.

"SIRENS OF THE SEA"

Eight-Reel Drama by Grace Helen Bailey, Featuring Louise Lovely, Carmel Myers and Jack Mulhall. Produced by Jewel Productions Under the Direction of Allen Holubar.

The Players.—Louise Lovely, Carmel Myers, Jack Mulhall, Sydney Dean, Helen Wright, Evelyn Selbie, William Quinn.

POINTS OF INTEREST

Spectacular water scenes involving interesting and picturesque feats in diving and swimming.

"Sirens of the Sea" is a musical comedy version of the Lorelei legend expanded into screen form by the addition of a leading lady and an alleged plot. The result is rather entertaining at first but later on, bewildering and finally extremely tiresome. If the scenes in which the sea sirens disport themselves from the rocks in a series of really remarkable water feats could be judiciously extracted from the bulk of the film, they would work into an instructive and highly aesthetic two-reeler. This exceedingly fancy diving and swimming is performed by a chorus of very youthful sirens clad almost as scantily as Venus in her well known arising from the foam.

As a background for the exploits of the water witches we have a picturesque stretch of rock and sand with a turbulent sea in the foreground. While this combination gives a number of delightful pictures, it is hardly powerful enough to sustain the interest of an audience through an evening's entertainment and the story into which these views are woven is too inane to offer any compensation.

The plot opens with the scene in which a baby girl is cast up by the sea and adopted by a wealthy and childless couple. Eighteen years later, this child appears as a young debutante who casts herself off the rocks and back into the sea in order to escape a too impetuous lover. The remainder of the story is devoted to an interminable dream in which sea sirens, mermaids and water babies are indiscriminately mingled.

Carmel Myers as the dark haired Lorelei was by far the most seductive of the sirens. Louise Lovely acted the part of the heroine very much like a flaxen haired doll siren who has been guaranteed not to be injured by water. For the rest, aside from the ornamental value of the bevy of sirens, the film's best recommendation on a warm August night is that it is cool and very, very wet.

A. G. S.

"LORELEI OF THE SEA"

Six-Reel Drama Featuring Tyrone Power and Frances Burnham. Produced by the Marine Film Co. Under the Direction of Henry Otto.

The Players.—Tyrone Power, Frances Burnham, Jay Belasco, John Oakes, Gypsie Abbott, and Winifred Greenwood.

POINTS OF INTEREST

The beautiful rocky coast scenery surrounding a picturesque fishing village. The camera has been placed at the most advantageous point and the photography is exceptionally good.

This production answers in the affirmative the question whether the interest of the spectator can be retained by scenery when the story does not possess the vitality to bind the attention. In "Lorelei of the Sea" this frequently occurs. By this it is not meant that the story entirely lacks holding qualities but it is not sufficiently vigorous enough for six reels, but where thinness of plot becomes automatically apparent, the producers have interpolated scenes that fill the eye and hold the attention of the audience until the next dramatic incident.

"Lorelei of the Sea" is a well woven mixture of reality and illusion. Its setting is a little fishing village situated on some island in Southern seas. In this village lives a young lady who is given to having the most glorious dreams. She becomes a Lorelei and is surrounded by a horde of assistants whose raiment would never get in the way of their swimming. One night she wakes up in the middle of one of these dreams and decides to play at being Lorelei herself. Going out on the rocks near the village she sits and combs her golden hair and chants her song just as the famous lady in the well known Teutonic classic. Out on a yacht a youth hears this song and starts for shore. He founders on the rocks and is saved from drowning and placed in temporary hiding by the young girl. The yacht sails away thinking the fellow drowned, which later brings his father to look over the scene. He finds his son alive and also that the girl is his long lost daughter, kidnapped years before by the man who has raised her on the island in ignorance of her birth. It also develops that the son had been adopted, which leaves the foster brother and sister free to marry.

The role that is assigned Tyrone Power does not give him the opportunities his talent calls for. As the fisherman it is not necessary for him to do much else beside forbid the girl to do this and that, but his acting ability and artistry in characterization makes the man a vital being. Frances Burnham is excellent as the young girl and the others of the cast are thoroughly adequate. The extra people, who include the inhabitants of the village and the semi-mermaids aid the picture greatly.

The principal thing for which the director, Herman Otto, should be given credit is his selection of scenes. Several views of grottos studded with diving Venuses are exceptionally beautiful and picturesque. Mr. Otto displayed ability some time ago in directing "Undine" that he could handle a chorus of young women disporting in the water and he strengthens his reputation in this picture. If the name of the cameraman was at hand we would like to give him personal credit for fine work.

If an exhibitor wishes a picturesque feature he will not go wrong in booking this picture. Tyrone Power should be featured in the advertising, and a gentle suggestion of the fact that it contains several scenes abounding in young ladies a la Kellermann might add drawing power.

F. T.

"THE SILENT WITNESS"

Seven-Part Drama Adapted From the Play by Otto Hauerbach, Featuring Gertrude McCoy. Produced by Author's Film Company for Distribution by Hoffman, Inc.

The Players.—Aphie James, Gertrude McCoy, Junius Mathius, Helen May, Edwin Fosberg, Rouief E. Cutton, Jack Sherrill, Frank L. A. O'Connor.

POINTS OF INTEREST

A plot hinging on a murder mystery with unusual complications and solution. Sympathetic work of Gertrude McCoy.

This screen version of "The Silent Witness" emphasizes the salient point that set the stage drama apart from others of its type. As will be remembered by those who have seen the play, the "silent witness" is a blood stain and the solution of the murder hinges on the accurate examination of the white and red corpuscles. The story opens with the desperate situation of a young girl who has loved a college youth not wisely but too well, and who learns of his death in a dormitory fire just before the birth of their son. Eighteen years later, the boy is on trial for murder, in which the prosecuting attorney is his own father, whose reported death was a case of mistaken identity. The efforts of the father to acquit the boy in spite of his official position and his reconciliation with the mother are presented in a series of scenes which are not without their dramatic moments.

By far the best work of the cast was done by Gertrude McCoy as the afflicted mother. Frank O'Connor was an impressive district attorney, but, in spots, overacted the role to the point of absurdity. Junius Mathius, as the indicted boy, gave a pathetic picture of accused innocence and the minor characters were satisfactorily played.

It is difficult to understand why the action was stretched into seven reels when it might have been presented far more conveniently and artistically in five. This dragging out of the plot tends to weaken the suspense and renders tiresome a number of scenes which if given less time would be very effective.

This may be regarded as a fairly interesting surface melodrama whose value would be increased by judicious cutting. Exhibitors should make the most of the advertising value in the title, which has become familiar to theatergoers through the appearance of the drama on Broadway.

A. G. S.

ANOTHER MARY McALISTER PICTURE.
"Do Children Count" Series, Made by Essanay.

"TRIUMPH"

Five-Reel Drama Adapted from the Story by Samuel Hopkins Adams, Featuring Dorothy Phillips. Produced by Bluebird Under the Direction of Joseph de Grasse and Released Sept. 3.

The Players.—Dorothy Phillips, Lon Chaney, William Stowell, William J. Dyer, Claire Dubrey, Clyde Benson and Helen Elder.

POINTS OF INTEREST

The engaging appearance and the talented acting of Dorothy Phillips. A story that has considerable appeal.

The screen adaptation of Samuel Hopkins Adams' story, "Triumph," which appeared in *Collier's* Magazine, and which at the time of its publication aroused much favorable comment, has been done commendably by Bluebird. It is a feature that will appeal to that large class known as the average audience and one that holds the interest throughout its five reels. It is the familiar and ever-popular story of the stage-struck girl.

Nell Baxter hears the call of the Broadway stage when she is told by her friends that she is a born actress because of her performance in an amateur theatrical entertainment. She decides to run away and in the railroad station of her one-night stand home town she meets a "rep show" troupe. The story clearly outlines her path to the night of her triumph as a star of an important production. But while the audience is proclaiming her the success of the season she lies dead by her own hands. She had been asked to pay a great price by the man producing the play for her opportunity to assume the leading role and after her word of agreement to pay this price she had stabbed the manager.

The author of the piece, who had fallen in love with the girl, writes a confession assuming the guilt and commits suicide, and when the actress is told of the act she grasps the opportunity the big scene of the play offers and also stabs herself. Then the picture fades back to the country railroad station and a happy ending is tacked on, which was not in the original story, by showing that the whole affair is a piece of fiction told by the actor in an attempt to dissuade her from going to New York. The final scene shows her riding back home with her tank town lover in his little old Ford.

The director has injected a reasonable atmosphere of theatrical life behind the scenes, but the title writer rather maligns the managers as he makes the story the rule and not the exception, especially in the part where the girl is asked to pay a certain price for her opportunity to star. The action moves swiftly and there is not a single break in the continuity. But the story loses some of its power as a lesson to stage-struck girls by the addition of the happy ending.

Dorothy Phillips gives a performance that leaves nothing to be desired in the way of acting and her personal magnetism is a great asset. Lon Chaney is excellent as Paul and the balance of the cast fulfills all requirements.

"Triumph" will surely prove successful in the average theater. It has the appeal of sacrifice and love and the theatrical flavor adds interest.

F. T.

"BETRAYED"

Five-Part Drama Featuring Miriam Cooper. Produced by Fox Under the Direction of R. A. Walsh.

The Players.—Miriam Cooper, James Marcus, Hobart Bosworth, Monte Blue, Wheeler Oakman.

POINTS OF INTEREST

Miriam Cooper as an alluring senorita in a vivid and stirring Mexican play. Genuine Mexican local color as a result of artistic direction and setting.

"Betrayed" is a vivid though somewhat savage Mexican romance developed with remarkable fidelity to detail and with an evident knowledge of the Mexican temperament. There is no hint of the Anglo-Saxon sentimentality that is so often introduced into a Mexican play and which makes the characters simply American types moving about in mantillas and sombreros. The author and director have presented real Mexicans, loving and hating in their native background with unconscious disregard for the criterion of behavior in a Spanish-American love affair on the stage.

The three principal characters are Leopoldo, the dashing leader of a band of outlaws, Carpi, a fat, unregenerate old Mexican, and Carmenlita, his daughter, who has all the charm and all the ruthlessness of her race. She plays with the affections of a young boy who comes nightly to serenade her until her attention is attracted by the handsome bandit whom she accepts as her lover after a coquettish courtship. She soon tires of the blustering outlaw, however, and calmly betrays him to a young American officer to whom her volatile affections have turned. Her treachery is discovered by the bandit and he leads her into a trap in which she is accidentally shot by her latest lover. Here the real story ends and it is as a distinct anti-climax that we learn it is all a dream and that the real bandit is captured in a series of rather confused scenes which bring the story to an unnaturally happy ending.

Miriam Cooper is at her best in the role of the heartless senorita and James Marcus gave a perfect picture of the fat old loafer who spent his days in eating and sleeping on a broken down hacienda. The director's skill in selecting the types and creating the atmosphere cannot be overpraised and the result is one of the most convincing backgrounds of Mexican life that has been produced for years.

Nevertheless, the plot itself should have been concluded at the end of the supposed "dream." The audience would then have been spared a number of unnecessarily brutal scenes in which a negro regiment is supposed to play an important part. It is difficult to understand why these colored troops should have been dragged into the picture at a time when the subject is a particularly dangerous one and exhibitors should guard against the possible consequences in showing the closing scenes, especially in the South.

A. G. S.

"IDOLATERS"

Five-Part Drama by John Lynch and Monte M. Katterjohn, featuring Louise Glaum. Produced by Triangle Under Direction of Walter Edwards.

The Players.—Louise Glaum, George Webb, Dorcas Mathews, Lee Hill, T. S. Hill, Hugo Koch, Milton Ross.

POINTS OF INTEREST

A violently hectic drama with a highly moral ending. The emotional acting of Louise Glaum as the last word in vampires.

"Idolaters" has all the characteristics of an old-fashioned tract in which the life of sin is painted in violent colors and the straight and narrow path presented as the only safe course. It is characteristic of most of these old sermons that they dwell more emphatically on the attractions of an evil life than on the compensations of a pious one and this screen version follows the same method in that the insidious wiles of the vampire comprise four reels while her punishment and repentance is rather hurriedly crowded into the fifth. As a foil to this scarlet woman there is, of course, the lily-white soul who is persecuted beyond human endurance through most of the play but who triumphs virtuously over her rival in the last scene.

The plot follows the adventures of two girls—a tempest-and-sunshine couple—who begin life in New York under much the same conditions. Anita, the younger, has a monopoly on all the virtues and talents while Viola's only asset is her fatal power in charming men. Of course Viola charms Anita's husband so successfully that the neglected wife is forced to seek a livelihood on the stage. Her triumph is so complete that her name instantly appears in electric letters on Broadway to the vast discomfiture of her rival, who is reduced to abject poverty after finishing off the unfortunate husband with a well-directed bullet.

Louise Glaum overacts the part of the vampire until it is almost a burlesque of her characteristic roles. Her costumes are grotesque to the point of absurdity and the apartment into which she lures the unsuspecting victims shows the fatal result of introducing an Oriental atmosphere into a Harlem flat.

While the film has nothing to recommend it from an artistic standpoint, it is filled with the crude, sensational scenes which were characteristic of old-school melodrama and which are still popular with the type of audience that wants sensationalism in chunks.

A. G. S.

CONQUEST PROGRAM

Sixth Program Produced by Edison and Released by Forum Films.

The sixth Forum program is made up of a series of attractive features in which fiction and fact are interestingly blended. It comprises "The Customary Two Weeks," a comedy adapted from a story in the Saturday Evening Post, "The Story of Plymouth Rock," a fantasy in one reel, "The Grand Canyon of Arizona," "The Four R's," "Natures Perfect Thread Spinner" and "The Magic of Spring," a comedy in two reels.

"The Customary Two Weeks" is the story of a young man who is the advertising manager of a large tool company. He does not get along well with the manager who is a crank on efficiency and is discharged one morning for being late. The manager's secretary with whom he is in love, still has faith in his ability to make good and inspires him to leave town and begin his efforts anew. He starts out for the West and succeeds in getting a position with a competitor of his former employer. Here he secures a large order that his former manager had not been able to obtain and is requested to return and become the manager of the old firm. This he does and, though he now has the opportunity for revenge, he proves himself to be above such pettiness and works with the former manager on the new congenial basis. He now feels that he is worthy of the girl and learns from her that she had loved him as a failure and would have loved him whether he had succeeded or not.

"The Story of Plymouth Rock" is a film version of Longfellow's famous poem, "The Courtship of Miles Standish." It depicts the struggle of the Pilgrims for religious freedom and their journey to America. The romance of Priscilla and John Alden is interpreted most artistically.

R. M. H.

"THE FATAL RING"

Serial Featuring Pearl White. Produced by Astra. Released by Pathe.

EPISODE 11

"The Short Circuit."

POINTS OF INTEREST

The thrilling escape from the clutches of the High Priestess. The recovery of the diamond by means of a short circuit. Pearl's struggle with the villain in a Pullman car.

"The Short Circuit" takes its name from a ruse employed by one of the faithful to gain possession of the diamond. Disguised as a telephone man, he enters Carslake's apartment and cleverly arranges the wires so that, when the villain answers the telephone, the short circuit renders him powerless and the diamond is easily stolen. Meanwhile, Tom saves the life of the High Priestess when she is bitten by a poisonous spider and she is loath to take his life as her subjects demand. At sunset, however, she is just about to plunge the fatal dagger into his heart when Pearl gallops up, followed by a squad of cavalry and puts the Secret Order to rout. Carslake, who has again forced the diamond from Pearl, is escaping with it on a fast train, when Pearl drops from a bridge onto the end car, makes her way into his compartment and is just about to obtain the diamond from him when his confederate advances on her with a dagger and the picture fades out.

A. G. S.

Mariam Cooper, Virginia Pearson, George Walsh and Dustin Farnum are announced as the players starred in Mr. Fox's first four feature releases during September.

TWO MOTION PICTURE EXPOSITIONS

National Association and National League Will Conduct Winter Show in New York and Summer Show in Boston

At a joint meeting of the committees representing the National Association of the Motion Picture Industry, and the National Motion Picture Exhibitors' League of America, held last week, consideration was given to matters pertaining to the promotion of future motion picture expositions.

After a careful survey of the situation, it was finally decided to schedule two expositions for 1918, the first one to be held in New York City, during the month of February, and the second to be held in Boston at the time of the annual convention of the National Exhibitors' League, which begins on July 14. The promotion and management of both expositions will be under the direction of a joint committee, members of which will be designated by each organization, and it is the purpose to plan these two trade showings so that they will compare favorably with the annual shows and expositions held by other leading industries of the country.

The National Association of the Motion Picture Industry was represented at the meeting by President William A. Brady, ex-officio, Arthur S. Friend, J. E. Brulatour, William L. Sherrill, J. A. Berst, Gabriel L. Hess and J. H. Hallberg. The National Motion Picture Exhibitors' League was represented by Lee A. Ochs, president, ex-officio, Ernest H. Horstman, Alfred S. Black, J. H. O'Donnell, Eugene M. Clark and Frank Eager.

It is expected that permanent committees will be appointed within a fortnight, so that preliminary arrangements can be made for the New York exposition in February, which will include the selection of a building, date and manager.

No expositions of the motion picture industry have been held in New York during the past two years, and it is contended that a well organized and conducted exposition, at which every big producing and distributing corporation, as well as supply and equipment companies, will be represented, showing the growth of the industry, will attract big crowds and prove a money maker for the promoting organizations.

A. E. A. WELCOMED

Ocean View Convention Brings in Five States—Promises from Others

As a result of a three-days' convention, opening Aug. 30 at Ocean View, Va., exhibitors' bodies from five states joined the American Exhibitors' Association and seventeen other state exhibitors' organizations pledged their support by wire.

The enthusiastic response of the southern exhibitors to the call of the new association exceeded even the expectations of General Manager Charles C. Pettijohn.

Oklahoma was the first to fall in line, then came promises of support from the exhibitors of Virginia, North and South Carolina, Maryland, Delaware and Washington, D. C. The total exceeds one hundred.

QUICK WORK

A striking illustration of the swiftness with which a motion picture can be photographed and shown on the screen was demonstrated at the Strand Theater last Thursday when pictures showing the great parade of the National Guard Regiments of New York were projected on the screen. The pictures, some of which were taken as late as two o'clock in the afternoon, were shown at the Strand at four o'clock. These pictures were shown during the remainder of the week.

GETS CHAPIN PHOTOGRAPH

O. H. Oldroyd, noted as the owner of the house in which Lincoln died in Washington, D. C., which now contains the famous Oldroyd Lincoln Memorial collection, requested a photograph of Benjamin Chapin for framing in the Lincoln House just after the Lincoln Cycle was shown privately in the national capitol.

Mr. Chapin felt so pleased with the request that he immediately arranged for a special sitting and the portrait has been sent to Mr. Oldroyd by a special messenger with a note explaining "The Lincoln Man's" appreciation at being able to find place in the Oldroyd Lincoln collection.

"Double Trouble" has been selected as the first Douglas Fairbanks play to be reissued by Triangle on Sept. 1. It presents the star in the role of Florian Amidon, an effeminate Sabbath school teacher who goes wrong, becoming a crooked politician and a breaker of hearts.

LOS ANGELES FILM COLONY ACTIVITIES

Happenings in the Far West Noted by Mirror Writer—Anita King Starts Six Feature Series

By Mabel Condon.

Los Angeles, Cal. (*Special*).—George Bellman, whose editorship of the motion picture page of the *Seattle Times* has made that sheet one of the most interesting of the daily newspaper variety, is a guest in Los Angeles. He is accompanied by Mrs. Bellman, and in honor of both, the Toreadors gave a party on the night of Aug. 27 at Baron Long's Tavern at Watts (formerly Levy's). J. C. Jessen had the arrangements for the party in hand and the Toreadors and their friends who gathered to do honor to Mr. and Mrs. Bellman had the usual good time.

At a recent benefit given in Los Angeles for the French wounded, Mary Pickford appeared in the costume in which she played "The Little Princess." She recited a poem by Eugene Field.

Robert Leonard is one of the latest noted ones in picture circles to be called to war. He leaves early in September.

Albert Russell, brother of William Russell, and who is Director Edgar Jones' valuable assistant out at the Balboa studio, has also been called to the training camp.

Stiles Dickenson, the Lasky Company's portrait artist, received instructions to report for war duty, and, expecting a transfer to New York, will leave for the East shortly after Sept. 1.

Sessue Hayakawa Ill

Sessue Hayakawa is ill. He slipped on the stairs coming from his dressing-room and injured his back, the injury confining him to his beautiful new Hollywood home for some weeks.

Director Sherwood MacDonald, who made so great a success of the six Jackie Saunders pictures on the Mutual Program, is distinguishing himself at the Balboa studio as a "baby director," his present star being five-year old Gloria Joy.

Vola Vale has completed her first Ince picture, in which she plays opposite Charlie Ray.

Crane Wilbur and Juanita Hansen have completed their final Art Dramas feature. It marks the fifth of the Crane Wilbur pictures on this program, in the last two of which he has had Miss Hansen as his leading woman. His final picture was a western one, throughout the five reels of which Mr. Wilbur dominates as an intrepid ranch owner and gains his victories without so much as one flash of a gun. The story is replete with action and gives Mr. Wilbur what many think is his best role, that of "Devil McCare."

Jackie Saunders is in Honolulu.

Another Helen Holmes Thrill

Helen Holmes, who two weeks ago gained front-page space and much credit for her daring leap from the wharf at San Pedro on to a ferry boat, which had already left the harbor, is preparing to make another such thrilling scene as a feature of "The Lost Express" serial. As previously, Miss Holmes will make the jump in an auto. This time she will land on the center of a bridge from which some of the flooring has been removed. If all goes as planned, Miss Holmes' car will fall through the bridge and alight on a railroad track in front of an onrushing train. It is also Miss Holmes' plan to beat the train to a certain given destination. Whether or not she will then faint or affect hysterics is being left to fate and the lady herself.

American state rights are being sold on the Mary MacLaren productions made at the Horsley studio. 'Tis said the Canadian rights are already disposed of.

Gypsy Abbott, wife of Director Henry King, is ill in a Los Angeles hospital.

Another invalid is Jack Warren Kerrigan, who broke his leg while on location in Santa Barbara, and is now in a hospital in that city.

Ora Carew has gone to New York.

A private showing of "Lorelei of the Sea," featuring Tyrone Powers, was given one recent night at Quinn's Rialto Theater, with M. Philip Hansen, general manager of the Marine Company, as host. Gus Inglis and Richard Willis (the latter the author of the story) were also in the receiving line. The five-reel feature was generally acceded to be one of the prettiest pictures seen to date. This will be better realized when you remember that Henry Otto directed it. Those who had leading roles, in addition to Mr. Powers, were Frances Burnham, Jay Belasco, Gypsy Abbott and John Oaker.

Eddie Saunders, brother of Jackie Saunders, has deserted his post back of the camera for one in front of it.

Anita King in Series

Anita King has begun the first of her six features for the Mutual Program. L. V. Jefferson is the author of the first King script, which is being directed by Edgar Jones, assisted by Albert Russell. The story is a Western one in five reels and the Balboa Company was fortunate in securing Joseph Ryan, late of the Vitagraph Company, and whose work in the Vitagraph serial, "The Fighting Trail," will receive wide comment upon the forthcoming release of that serial. Born on the range and having ridden horses and used firearms since he was four years old, Mr. Ryan, six feet one, possessing youth and a big fascinating smile, makes a splendid lead opposite the capable Anita King.

Director George Melford of the Lasky studio has been granted a few weeks' vacation, the first in three years. Mr. Melford's plans for its spending have undergone the following changes: From New York to Honolulu, to a fishing trip at Catalina, to a hunting trip in the mountains, to the hammock on the Melford porch in Hollywood, plus the newest numbers of all the fiction magazines.

Wallace Reid plays opposite Geraldine Farrar in her second Lasky production just begun.

The latest West Coast film wedding recorded to date is that of Eileen Sedgwick and Justin H. McCloskey, both of the Universal forces. Miss Sedgwick, pretty, blonde and eighteen, has been featured during the past year in Bison thrillers. Mr. McCloskey arrived at Universal City one year ago from New York. He has been serving in the capacity of assistant to Director George Marshall.

Robert A. Dillon prepared the Frank H. Spearman story, "The Run of the Yellow Mail," for production at Universal City. Helen Gibson, Val Paul, Buck Connors, G. Raymond Nye and Wadsworth Harris appear in the cast under George Marshall's direction.

Theodore Roberts Returns

Theodore Roberts returned from a vacation at Catalina, bringing with him a huge fish hook, on which he claims he caught a 225-pound tuna. It matters not at all that said tuna was weighed in on the scales of the Tuna Club in Catalina at eighty-five pounds. Proudly Mr. Roberts displays his fish hook and dares you to doubt him.

George Hively is a name that is appearing frequently over some of the best stories turned out at Universal City.

Mae Murray's first Universal feature, "The Princess Virtue," is reaching rapid completion under Robert Leonard's direction. The story was written by Louise Winter and prepared for the screen by Fred Myton. Wheeler Oakman plays opposite Miss Murray, and others in the cast are Harry Von Meter, Gretchen Lederer, Paul Nickolson and Jean Hersholt.

Director E. J. Le Saint is producing "The Wolf and His Mate," featuring Louise Lovely, at Universal City. Doris Schroeder prepared the story for the screen from one written by Julia Maier. In the cast appear Hart Hoxie, Hector Dion, Georgia French, Betty Schade and George O'Dell.

The Singer's Midgets, featured as the headliner for two weeks at the Pantages Theater, were visitors at Universal City one recent day.

Beulah Booker, a seventeen-year-old girl whose pretty face is new to the screen, plays a leading part opposite George Ovey in a new comedy at the Horsley studio.

Making Egyptian Scenes

One of the most interesting studio lots in Hollywood at present is that of the Mena Film Company, where Egyptian scenes are being made under the direction of Howard Gaye. The three-acre lot is dotted with a variety of unusual sets, many of them built upon sand and with tents in contrast to houses of modern architecture. "By Super-Strategy" is the name of the seven-reel biblical feature for which these sets are being built.

William Russell is at work in a new feature at the American Film studio at Santa Barbara, which feature was written by Edward Sloman, Mr. Russell's director. It is a comedy-drama, the locale of which veers from the East to western mountain settings.

Kathleen Clifford made a decided hit at the Orpheum during the past week, when she introduced herself and her "Smartest Chap in Town" costumes and manners, plus frilly dresses and several songs, to the West Coast theatrical public. Decidedly. Miss Clifford was taken into the hearts of a capacity first-night and repeated her success throughout the week. She has just completed "The Twisted Thread" serial, which will be released on the Paramount Program.

William C. DeMille precipitated a clever playlet upon the public one recent night at a French war benefit. It was entitled "Food." Louise Huff, Raymond Hatton and Wallace Reid tok part in the seventeen-minute sketch, which was a clever satire on the high cost of food stuffs, the price of an egg being higher even than that of a woman's honor. The playlet is worthy of a headline position on "big time."

Mr. and Mrs. Arthur Shirley are the parents of a nine-pound boy which arrived at their home a week ago.

Death of Mrs. Lewis

The death of Mrs. Eugene V. Lewis, wife of the Paralta scenario writer of note, was one of the sad events of the past week. Mrs. Lewis had but just become the mother to a third Lewis heir. Apparently she was on the road to recovery when she passed away. The funeral services were held on Aug. 27 at the newly-purchased Lewis home in Hollywood. Mr. Lewis spoke a eulogy over the coffin of his wife, and later at the grave Mrs. Lewis' father, a retired banker of San Francisco said concluding words of farewell.

Mrs. Lewis was a writer who had attained particular eminence in the newspaper world and later in the writing of scenarios. The sincerest sympathy of many friends and acquaintances is herewith tendered Mr. Lewis.

RAVER TO SUPERINTEND PRODUCTIONS

In Vacating Art Dramas Presidency He Intends Devoting More Time to Work of His Own Company

The resignation of Harry Raver as president of Art Dramas, Inc., was tendered to the Board of Directors last week. His successor to the executive office has not, as yet, been announced.

A new president will be elected at the regular Board of Directors meeting to be held this week. Directly following the deliberations of the board, the name of the new head of the organization will be announced.

With respect to Mr. Raver's resignation, Arthur F. Beck, general manager of Art Dramas, gave out the following statement: "Art Dramas has made wonderful progress under the able leadership of Harry Raver during his tenure of office in the executive chair and we regret that, owing to the pressure of his production interests, Art Dramas must lose the services of a film man of Mr. Raver's comprehensive experience.

His resignation of the presidency is in line with the recently announced policy of the heads of the producing companies, making pictures, for release through Art Dramas, to devote their entire time and attention to the details of production.

"Art Dramas will continue along the same line as heretofore. There will be no radical changes in methods or policies at least for the present. Our present releasing schedule will be adhered to and all production plans of contributing producers, heretofore announced, carried out as per program."

Regarding his resignation, Mr. Raver said: "My resignation as president and director of Art Dramas, Inc., need occasion no surprise, as I have for some time contemplated turning over the reins to one whose sole time and energy could be devoted to its multifarious details, leaving me free to supervise the many details of the office.

"My Art Dramas association has been pleasant and profitable and I am glad to say that the program has made excellent progress, through the efforts of no one individual in the organization, but because every man has done his share, backed by a progressive and loyal group of territorial distributors who have expressed faith in the program by their patronage."

SELZNICK STARTS ON LONG TOUR

Addresses the Five States Exhibitors Convention at Ocean View

Lewis J. Selznick left New York, Aug. 31, by Old Dominion steamship for Norfolk, from which place he proceeded to Ocean View, Va., where the Five States Exhibitors' Convention was held last week. Mr. Selznick addressed the convention by special request of the exhibitors, invitation having been extended by H. M. Crandall, owner of the Crandall chain of theaters in Washington, and Jake Wells, owner of the Colonial Theater in Richmond and a chain of theaters in the South.

This is only the beginning of an extensive tour which Mr. Selznick intends making. In the interest of the Select Pictures—the new distributing corporation which has just been formed—Mr. Selznick will spend six months touring every part of the United States and meeting the exhibitors in every city and town of importance. This will occupy about half of Mr. Selznick's time during the coming twelve months.

LUBIN LIQUIDATION SALE

The Lubin Motion Picture Company announces a liquidation sale of their large moving picture plant in Philadelphia, Sept. 10, 11, 12, 13 and 14, beginning at ten o'clock each morning. The entire plant, including the real estate, machinery and equipment, will be offered for sale on the premises of the company at 20th and Indiana Avenue, Philadelphia, Pa.

The real estate consists of improved manufacturing property, which is adaptable to any line of business. Its improvements comprise a factory building, with concrete foundation, brick curtain wall and reinforced floors, a studio building arched with prism glass on steel frames, a factory and administration building and a garage of one story concrete foundation with brick walls. The machinery and equipment includes every detail necessary to the equipment of a first-class, modern moving picture plant under the most desirable conditions.

MEETING "FATTY" ARBUCKLE

Coney Island is to have an opportunity to become personally acquainted with Roscoe "Fatty" Arbuckle. The expansive comedian is about to spend some weeks at the famous amusement resort preparatory to the filming of several scenes of his newest Paramount-Arbuckle comedy, "Oh, Doctor!" which will follow "His Wedding Night."

MAKING A LARIAT

Anyone who has ever seen a cowboy rope a speeding steer no doubt wonders how he is able to be certain that his rope will hold and in the 84th release of the Paramount-Bray Pictograph, the "magazine on the screen," the secret of the rope's strength is revealed. Realizing that on the strength of his lariat depends his ability to hold the animals he ropes, the cowboy of our Western plains sought out a material that would be light and pliable but strong as steel. This he found in the long hairs of his horse's mane and tail, and it is from this hair that his lariats are made. The process of making hair rope is shown in detail.

FREDERICK RATH DRAFTED

Frederick Rath, scenario editor for Apollo Pictures, the productions of which are released on the Art Dramas Program, has been called in the draft. He was passed by the medical board and enters the military service on Sept. 19. The chairman of the district board has selected him to have charge of the drafted men from his district when they entrain for Camp Upton at Yaphank, L. I.

LOOKS FOR A RECORD

The combination of Elsie Ferguson, Maurice Tourneur and Robert Hichens as star, director and author of the forthcoming Artcraft picture, "Barbary Sheep," has resulted in the production of a typical Artcraft offering, according to Walter E. Greene, president of that distributing organization. "If 'Barbary Sheep' does not establish a record in bookings in the way of initial screen plays of famous stage stars, I shall be greatly disappointed," said Mr. Greene, in discussing the new production.

"Elsie Ferguson is undoubtedly one of the most powerful box-office attractions of the American theater. One of the foremost beauties of the speaking stage, her great art represents the true drama in its highest degree of merit. Her distinguished work in such theatrical hits as 'Such a Little Queen,' 'Shirley Kaye,' 'Outcast,' 'Margaret Schiller' and many others of equal prominence has resulted in her present popularity. I feel that Elsie Ferguson's first appearance on the screen marks a distinct achievement for the patrons of the cinema."

ANN MURDOCK IN "OUTCAST,"
Empire-Mutual Production, Released Sept. 10.

SMALLWOOD COMPLETES PRODUCING COMPANY

Williams and Seiter to Direct Comedies Featuring James Aubrey for State Rights Distribution

Arthur N. Smallwood, who will release the Aubrey series of two-reel super-comedies, featuring James Aubrey, formerly featured as Heine in the "Heine and Louie" series, issued by Pathe, and in "Big V" Comedies by Vitagraph, announces that his producing organization has been fully recruited. The pictures will be made under Mr. Smallwood's personal supervision and will be released on the state rights plan, backed by a big advertising campaign in one hundred leading newspapers and in the trade press.

The direction of the Aubrey series will be in the hands of C. Jay Williams and William A. Seiter, who will act as co-directors of every production.

Mr. Williams has been recognized as a successful comedy director for many years. Before entering the motion picture field as a director eight years ago, he had a stage career covering twenty-five years. During that time he appeared in support of Bertha Kalish, Florence Roberts, Digby Bell and other well known stars. He was also known as a successful stage manager.

Mr. Seiter's motion picture career covers over five years as a player and director, spent with Reliance, Universal, Majestic, Crown City and National Film. His latest successes include many slapstick comedies made for the independent market, including a production made for "Bill" Steiner, featuring Tweedledum.

Recognizing the importance of the script department in the making of "feature slapstick," Mr. Smallwood has secured the services of Archer McMackin as editor-in-chief of the scenario department. Four "idea men" will work with their chief in rounding out the Aubrey stories. Mr. McMackin's experience in the motion picture field as a director and writer covers a period of eight years. In 1909 he directed Bushman and Bayne for Essanay. His later engagements have been numerous.

MRS. CASTLE ON STAGE AND SCREEN

Appearances at Century Theater Will Not Interfere with Studio Work

Mrs. Vernon Castle has been engaged by courtesy of Pathe Exchange as star of the 1917-18 Ziegfeld-Dillingham show at the Century Theater, but it is announced that this will not interfere with her appearance in Pathe features.

Mrs. Castle will continue her work in the studio, where she has completed enough pictures to render negligible any delay her simultaneous appearance on stage and screen may cause.

She is now busy at her studio on a story by Lois Zellner. The working title is "The Girl from Bohemia." It is a story of a Greenwich village artist whom circumstances bring to a little New England town where, though she had not expected it, she gets more excitement and romance than she had ever known existed. The picture is being made under the direction of Larry McGill, and Edmund Lowe plays opposite Mrs. Castle.

ALL PRINTS WORKING

Reports from Hoffman Exchanges Show a Flourishing Business

Every Hoffman-Foursquare Exchange reports record bookings for the week ending Sept. 1. Division Manager Jerome Abrams, in charge of Pennsylvania, the Virginias, Maryland, District of Columbia and Delaware, reports every available print working and an array of orders that compels addition to his reserve stock of prints. "The Bar Sinister," "The Sin Woman," "Her Fighting Chance" and "Whither Thou Goest" have been going strong, says Mr. Abrams.

George W. Weeks, division manager of the territory comprising Michigan, Ohio Indiana and Kentucky, is finding a large demand for Hoffman-Foursquare pictures. Equally encouraging reports have been received from Sidney J. Baker, in charge of the middle western territory, which has its headquarters in St. Louis; Leo Dennison, Cleveland, and H. W. Smith, whose Cincinnati offices are located in the Strand Theater building.

Hy Gainsborg, manager of the New York Foursquare Exchange, reports orders increasing in volume for the whole of New York State.

MARGARET MAYO,
Writing for Goldwyn.

STATHOPOULO HAS RIGHTS

Appointed Exclusive American Agent for Large European Interests

With the script of "The Battle of Thermopoli" in his trunk for the purpose of producing it amid the scenes of the country of its locale, Alexander Stathopoulo left New York on May 14, 1913, bound for Greece. As the mobilization of the Greek army was in progress on his arrival the prevailing conditions were so unfavorable that he was unable to secure locations and sets. He then applied to the Greek naval authorities for a commission as chief wireless telegrapher, being acquainted with the details of the wireless telegraph, and upon being accepted he was assigned to one of the Greek ships. Mr. Stathopoulo was in service about three months when he was wounded and honorably discharged.

On his recovery he set sail for Smyrna and Constantinople. Due to war preparations, Turkey was in a turmoil and the film man was compelled to leave the country immediately. He ventured to Athens and was presented at court to King Constantine, and while there he was also presented to Venizelos, who was the instigator of Constantine's dethronement. About this time a cablegram reached him from the United States saying that his father was dying and requesting his return. On the return trip when the ship stopped at Algiers, Mr. Stathopoulo was interned in that country because of insufficient credentials, which he neglected to get in the rush home. He was soon liberated, however, and continued his journey.

While abroad, due to his travels and acquaintances, he was offered the exclusive American buying, renting and selling agencies by a number of the largest producers, exchanges and purchasers of films in Greece, Turkey and Italy. He is now consigning films to them daily and is convincing them that America's output is the very best obtainable.

PARADE "SPECIAL"

By a fine bit of enterprise on the part of the Hearst-Pathe News many persons in New York, Newark, N. J., Albany, Newburgh and Poughkeepsie who were unable to see the magnificent send-off which New York City gave the departing National Guard, saw the parade just the same, but on the screen. Pictures taken by a large squad of Hearst-Pathe News cameramen were speedily developed, edited, titled and printed and then put out as a "special" in the cities mentioned the night of the same day the parade was held, Thursday, Aug. 30. This special was 400 feet long and was greeted with cheers by every audience to which it was shown. Sixty-six of the most prominent theaters in New York City showed this special, among them the Strand.

PLAYS TWO ROLES

In "The House in the Mist," the forthcoming Metro picture, in which Edith Storey will make her bow to Metro screen patrons, the favorite star will be seen as both mother and daughter, first in fascinating crinolines and powdered hair, and later in the mode of the present moment.

BESSIE LEARN

COMING RELEASE—FAMOUS PLAYERS
With Billie Burke in "The Mysterious Miss Terry"

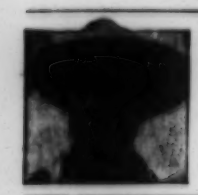
ANNOUNCEMENT

HAMPTON DEL RUTH
EDITOR AND PRODUCTION MANAGER
MACK SENNETT---COMEDIES

HENRY KING
DIRECTING—GAIL KANE
AMERICAN FILM MFG. CO. SANTA BARBARA, CALIF.

BURTON KING
DIRECTING
MR. FRANK KEENAN and ROBT. EDESON
in THE PUBLIC DEFENDER

CHESTER BARNETT
IN
THE SUBMARINE EYE
THE PUBLIC BE DAMNED



William S. Hart
ARTCRAFT

CRANE WILBUR
ART DRAMAS PROGRAM
HORSLEY STUDIO LOS ANGELES, CAL.

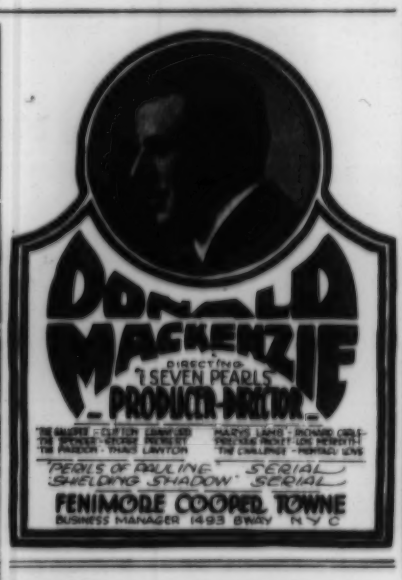
GAIL KANE
American Film Co. Santa Barbara, Cal.

NILES WELCH
NORMA TALMADGE
Film Corporation

Edward Jose

ADELE LANE
Address care DRAMATIC MIRROR

Pianda
PLUCKER & AHRENS
THEATRICAL MAKE UP



Gordon Gray, who is Commodore J. Stuart Blackton's right-hand-man at the Brooklyn studios, where interior scenes for the Sir Gilbert Parker novels are being screened for Paramount, is a busy young man these days. He has the work of the office and studios at his finger tips, in addition to assisting in the direction, and as a consequence he is in almost constant demand.

WARDE AND JEANNE EAGELS IN PATHE PLAY

"Under False Colors" to Be Released Under Gold Rooster Brand, Sept. 23

Pathe will release, Sept. 23, another Gold Rooster play in which Frederick Warde and Jeanne Eagels have the leading parts. It is called "Under False Colors," written by Libyd Lonergan, directed by Emile Chautard and produced by Thanhouser. The last time these two stars appeared in the same production was in "The Fires of Youth," which was more than ordinarily successful and was very well received by the critics.

The story is most timely—dealing as it does with Russia just prior to the dethronement of the czar. Mr. Warde plays the part of John Colton, an American millionaire. The illusion is aided by the fact that the house obtained for use as his "residence" in the picture was the residence of a real multi-millionaire—Henry M. Flagler. All the outdoor scenes were taken on the Flagler estate at Oriental Point, Mamaroneck, N. Y.

Jeanne Eagels plays the "Countess Olga," a Russian nihilist. Fleeing to this country to escape arrest in her own country, she impersonates the daughter of a Polish friend of Mr. Colton and so gains his confidence. He and his wife practically adopt her as their daughter. She makes use of the intimacy thus created to get tips on the stock market. These tips she conveys to her nihilist friends in New York. They make use of them to enrich themselves.

Eventually she finds that she has been the innocent tool of a band of up-to-date crooks who have imposed upon her loyalty to the Russian Revolution. But when the truth comes out she finds that her sweetness and amiability have gained for her true love in the Colton family and she leaves her faithless old friends for the new.

PITTSBURGH'S YOUNG MANAGER IS A SUCCESSFUL RADICAL

(*Continued from page 15*)

four weeks' period, and never less than two.

These pictures have not always been accepted successes elsewhere. In fact several of them have had difficulty in living through engagements of a week or less, but in each, Mr. Patch has discerned some quality that, through distinctive handling, either in musical or atmospheric effects, or through rearrangement of the suspense and action of the play itself, would swing the pendulum from mediocrity to merit.

Putting a Picture Over

In the instance of one picture recently, the whole construction of the play was rearranged to the extent even that the final scene was made a prologue, with the result that the film which had "died" everywhere it had heretofore been shown, became one of the most successful special releases in that territory.

New York producers have come to recognise this genius for making the most of an offering, so that now many of them are presenting their most important releases under Mr. Patch's direction in Pittsburgh, before they are even shown on Broadway.

David Wark Griffith, who has termed Mr. Patch the Belasco of moving pictures, for instance, prior to the premiere of "Intolerance" spent two weeks with Mr. Patch studying his methods, and then sent for his principal aide-de-camp to come to Pittsburgh for a similar tutelage. Mr. Griffith himself, became so interested in Mr. Patch's ideas on the exhibition of pictures that he shared Mr. Patch's apartment with him during his stay in the city.

Of particular absorption to all who know this modern young showman's work, is his versatility in admospheric effects. For instance, with "The Garden of Allah," the theatre was converted into an immense tent, of the Oriental canopy type.

In the lobby an oasis was reproduced, on the stage a wonderful set was erected in which fifty tons of sand, and twenty camels, imported from New York, formed part of the picture.

For "Joan the Woman," the theater was transformed into a cathedral, with draperies and lighting effects, which tourists declared to equal anything seen in the most famous edifices abroad. An entire Russian ballad was introduced in the presentation of "The Dumb Girl of Portici," while during the showing of "The Bar Sinister," the theater was transformed in a veritable pine forest.

Unique Effects Arranged

These examples illustrate only in a brief way the lengths to which this manager goes. Equally unique tableaux, effects and decorations were provided for "Civilization," "The Birth of a Nation," which has played three return engagements at the theater, none of which was less than five weeks, "Intolerance," "The Daughter of the Gods," "Twenty Thousand Leagues Under the Sea," "The Italian Battlefront," "The Honor System," and other of the big productions which have been presented at the Pitt.

In addition to harmonizing every factor which enters into the presentation of a picture with the theme of that picture, Mr. Patch is an ardent believer in dramatic sound effects, and those in the industry who go to condemn him most for what is usually regarded as an unpleasant and detrimental intrusion, praise him highest for the subtlety and impressiveness with which these effects are introduced.

The quality of the advertising and publicity of the Pitt is another feature of Mr. Patch's management, which has enlisted the unstinted commendation of film men who have come in contact with this veritable dynamo.

It is always in good taste, reflecting the character of the theater, but nevertheless so striking that many producers have borrowed the campaigns used at the Pitt for their pictures, and reproduced them intact, to take the place of their own material for their exhibitors.

The press material is all original matter, the stock publicity supplied by the film companies being entirely rewritten. Getting the local touch to this matter, or at least the local perspective, as well as insuring freshness of appeal, is carried to the point of having original cuts and layouts made. It is the combination of all these factors which have made possible the higher prices at the Pitt, and the long runs.

Long Runs Profitable

To Mr. Patch the two are synonymous. He takes the very logical viewpoint that after advertising and presenting a picture as he does, a week's showing is simply doing all the work for the other fellow. A picture at the Pitt, therefore, always runs the full course of its drawing power, so that the fullest advantage is taken of both the paid and word-of-mouth publicity, and the strength which the picture acquires as the run progresses.

It is these factors also which are responsible for the generally accepted fact that a picture is "made" for those exploiting it in the territory served by Pittsburgh, if the production is presented at the Pitt.

It is because producers have freely given Mr. Patch credit for contributing so vitally to the valuation of their product, that, at the solicitation of his staff, Mr. Patch sometime ago organized the Fort Pitt exchange, for the handling of important States Rights productions in Western Pennsylvania, giving to the service of exhibitors the same type of effort which has marked his career as an exhibitor himself.

The success attained by the exchange, plus Mr. Patch's own unusual qualities, both as an exhibitor and a man, led to the representatives of the Italian government vesting their official war pictures, "The Italian Battlefront," to his care.

State Rights Offer

At the same time, several other independent producers approached Mr. Patch with the suggestion that he handle the country-wide rights and exploitation of their pictures, with the result that offices in the Times Building, New York, have been taken, and in organization formed, under the intimate direction of Mr. Patch, for the purpose of giving to the exploitation and presentation of state rights pictures that quality of distinctiveness which has put the Pitt Theater so substantially in the foreground.

It is understood that, as in the present instance of "The Italian Battlefront," each of these big productions will be presented personally by Mr. Patch in all the important centers throughout the country, in order to "make" the pictures as is done in Pittsburgh.

This will entail, of course, a tremendous tax upon Mr. Patch, who already is the marvel of his associates in the amount that he accomplishes, and the number of hours he manages to put in every day, without a let up, spending nearly every night on a sleeper, and at the same time keeping his fingers close on the pulses of his many activities.

It is known that he personally has no ambition to enter the producing ranks, but that the dearth of pictures measuring up to the standard which he has set for the theaters, in which he now is, and will be interested, is so serious as to force this added undertaking.

That he has the executive ability to carry through these many enterprises, although now only twenty-nine years of age, none who have rubbed elbows with him will gainsay.

"AWAKENING OF RUTH"

"The Awakening of Ruth," by Julien Hubbard, the five-reel Edison feature, one of the first Perfection Pictures to be released through the Kleine System Sept. 17, is said to be a story of unusual charm and variety. Shirley Mason, Viola Dana's younger sister, is given an excellent opportunity to show her art and she is ably supported by George Forth and Donald Hall.

The suspense of the story is sustained through a plot in which life on an island off the Florida coast and the complex existence of the Great White Way are interwoven.

STORY IS STAR IN REX BEACH FILM

Goldwyn Emphasizes the Box-Office Value of Author's Name and Works

The Goldwyn Distributing Corporation, which will distribute "The Auction Block" and all future productions made from the famous novels of Rex Beach, is directing the attention of exhibitors to the box-office value of Rex Beach's name and the potential drawing power of a succession of film stories from his pen.

Years ago, when two-reel motion pictures were an experiment and five and seven-reel features were unheard of, the head of the most successful producing firm of the day approached Rex Beach with a proposition to put several of his big novels into two-reel pictures. Though the proposition was attractive, Mr. Beach shook his head.

"I realize," he said in discussing the subject, "that the motion picture industry was bound to expand and carry with it the stories that could only have been sketched in two-reel form. I consistently turned down offers for the film rights to my novels because I believed I could afford to wait. The present day development has proved the soundness of this theory."

As a consequence of his foresight, Mr. Beach now holds the sole rights to all of the stories he has written and will continue to reserve them in future. Thus Goldwyn is enabled to offer exhibitors a series of picture stories of cumulative excellence.

Mr. Beach, Benjamin B. Hampton, president of the Rex Beach Pictures Company and others of his associates have departed from the accepted motion picture procedure in subordinating the players to the story. In the words of the author, the story is to be the star of all Beach productions released through Goldwyn.

BEGINS FIGHT AGAINST FUNKHOUSER

A. E. Smith of Vitagraph Files Petition Based Upon Refusal of Chicago Censor to Permit Showing of "Within the Law"

Albert E. Smith, president of Vitagraph, has started an action in an attempt to put Major M. L. C. Funkhouser, Chicago censor, out of business. President Smith, through his attorney, Lewis F. Jacobson of Chicago, filed on August 25 a petition for mandamus, in which the claim is made that the ordinance provided that Major Funkhouser, as second Deputy Superintendent of Police in Chicago, has absolutely no legal right to censor pictures.

The fight, on Major Funkhouser's authority, is based upon his refusal to issue a permit for the showing of "Within the Law" unless numerous eliminations are made in the picture.

Before starting suit the Vitagraph company held a private showing of "Within the Law" at the Studebaker Theater in Chicago. More than 1,200 prominent residents of Chicago attended the showing, and after it the great majority declared that "Within the Law" was a splendid picture in every way and that not one scene should be eliminated.

Immediately after the showing Attorney Jacobson gathered these opinions together and, armed with them, called upon Major Funkhouser and upon Herman F. Schuettler, General Superintendent of Police of the city of Chicago, and requested a permit to publicly exhibit "Within the Law" in the city of Chicago. Attorney Jacobson tendered the $9.00 fee, which is the charge for a permit, but both Major Funkhouser and Superintendent Schuettler refused to accept the money. Immediately after this refusal the petition was drawn up and filed.

VARIED ART DRAMAS

Four Players of Prominence Included in Program for the Fall

Art Dramas will offer exhibitors a Fall program with a wide range of stars and subjects. Crane Wilbur, Jean Sothern, Catherine Calvert and Marian Swayne are represented in a list of features especially adapted to their respective types.

Crane Wilbur will be seen in a Horsley feature, "Blood of His Fathers"; Jean Sothern in a Van Dyke production, "Peg of the Sea"; Catherine Calvert in "Behind the Mask," produced by the U. S. Amusement Corporation, and Marian Swayne in "The Little Samaritan," an Erbograph picture.

"Blood of His Fathers" is a Civil War story dealing with heredity. "The Little Samaritan" is a rural drama especially adapted to the work of Marian Swayne. "Behind the Mask," starring Catherine Calvert, is said to be the best production yet made by the U. S. Amusement Company and "Peg of the Sea," featuring Jean Sothern, is a romance of a New England fishing hamlet which abounds in heart interest. Miss Sothern, her director Eugene Nowland, George Wiley, president of Van Dyke, and others of the company spent several weeks in the Atlantic Highlands "shooting" the coast scenes for this production.

DRAMATIC WESTERN STORY

Hart's "The Narrow Trail" Will Be Released in October

William S. Hart's initial Ince production to be released by Artcraft Pictures in October, is now rapidly nearing completion at the Lasky studio in California. The photoplay, "The Narrow Trail," offers a dramatic Western story involving the life of a bandit and his great love for his beautiful pinto, the fastest horse in the community. Appearing opposite the star is "Frits," Hart's famous horse. The story allows for a great heart appeal which is brought out by the actor and his pony.

The exteriors for "The Narrow Trail" were staged in the range of mountains south of Los Angeles and work is now being finished on several interiors at the Lasky studio, which will complete the production. One of the thrilling bits of play is a fight between Hart and two other members of the cast. The scene was staged last week at the Lasky studio.

SELIG PRESENTS FILM

William N. Selig has forwarded an unusual film to the National Association of the Motion Picture Industry to be utilized in a campaign for Red Cross funds. The picture is classified in three parts: First, the famous fight in "The Spoilers" is presented. It will be remembered that Farnum and Santschi engaged in the film conflict which, according to many, is the greatest fight ever given in the films. A complete staging of the fight is presented. Following are some stunts performed by Tom Nix. Memories of the Selig wild animal dramas are revived when another section of the picture presents Kathlyn Williams in action surrounded by wild beasts. Those who have seen the production compliment it highly.

MOST DARING YET

Helen Holmes Said to Excel Previous Productions in "The Lost Express"

Helen Holmes' latest Mutual-Signal fifteen chapter photonovel "The Lost Express," the first chapter of which will be released September 17, is pronounced the most thrilling adventure drama in which the intrepid young star has ever appeared.

The story, which was written by Frederick B. Bennett, is based on the amazing disappearance of an express train between way stations on an absolutely straight piece of railway track with no switches or sidings. How this train is disposed of by a band of robbers constitutes the mystery of a drama that is as full of mystery as it is of adventure.

The new photonovel has been directed by John P. McGowan, who has directed most of Miss Holmes' plays. McGowan knows how to get the right atmosphere in "outdoor stuff" and his genius in the selection of locations for thrillers is not to be outdone.

MARY PICKFORD AT STRAND

Mary Pickford is being seen in her newest Arteraft picture, "Rebecca of Sunnybrook Farm," by Kate Douglas Wiggin and Charlotte Thompson, at the Strand this week. Some interesting views from the French battle front are also shown. Manager Edel has made special arrangements whereby new French battle pictures will be displayed every week at the Strand exclusively. Victor Moore, the popular comedian, is seen in his latest farce entitled "Camping," which is said to be a great laugh provoker, exceptionally well constructed. The Topical Review contains the latest news pictures of interest from this country and abroad. The musical program is headed by Henri De Caux, who sings "Celeste Aida." Helen Scholder, the 'cello virtuoso is rendering Popper's Masurca No. 1 and Drage's Serenade. The Strand Concert Orchestra, under the direction of Carl Edouarde plays Liszt's "Prelude." This is the last week of the Strand Concert Orchestra. Commencing Monday, Sept. 10, the new Symphony Orchestra will inaugurate the afternoon symphony concerts which will be given every week day at 2:15, preceding the regular program of motion pictures and vocal and instrumental selections.

LAST WEEK OF "MANX-MAN"

But one more week remains of the engagement of "The Manx-Man" at the Criterion Theater. Business would warrant the continuation of "The Manx-Man," but the theater has been engaged for another attraction.

FILM CONCERN BANKRUPT

A voluntary petition in bankruptcy was filed in United States District Court last week by the Sensitized Products Company, of Rochester, N. Y., listing liabilities of $157,510,004 and assets of $100,200. Secured claims against the company amount to $154,748.65. It owns real estate valued at $100,000. Included among the assets is the formula of a secret process for manufacturing fireproof film.

IT KEEPS ON PULLING
The ITALIAN BATTLEFRONT
WILLIAM MOORE PATCH
The Fort Pitt Corporation of Pittsburg

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY,
Director General.
WORLD-PICTURES
present
CARLYLE BLACKWELL
JUNE ELVIDGE
With ARTHUR ASHLEY
in
"THE MARRIAGE MARKET"
Story by CLAY MANTLEY
Directed by ARTHUR ASHLEY

GEORGE ADE FABLES

"The Twelve Cylinder Speed of the Leisure Class" First of Essanay's Series

With the naming of the first releases in the new George Ade "Fables in Slang" series, General Film reports that exhibitors have shown extraordinary interest. There will be twelve of these subjects in approximately two reel-lengths, the time of run being from twenty-five to thirty minutes. The releases come one a week, and the series will number twelve.

The opening number of the current series is "The Twelve-Cylinder Speed of the Leisure Class." The story concerns the sudden rise to wealth of Mr. and Mrs. Basker, plain, homespun people of the Middle West. A terrific pace is set by their more modern son and daughter. The humor is not only worked out with the use of titles in George Ade's own expressive slang, but in the action and situations. The irony developed in this story is that although the swiftness of the high living palls upon Pa Basker, his moral courage is so subdued by convention that he cannot extricate himself. Particularly happy types for the Baskers have been found by Essanay in George Bean and Frankie Raymond. The cast includes Rodney LaRock, Hazel Coats and William Brotherhood.

URGES SURVEY OF FIELD

"Exhibitors' Plan Book" Advises Knowledge of Drawing Power

The "Exhibitors' Plan Book," described as containing "money making helps for exhibitors," issued weekly by Greater Vitagraph's publicity department, in the most recent issue editorially urges upon the exhibitors of the United States to make a survey of the territory from which they draw their patronage. The argument advanced in favor of such a survey is that the exhibitors should be in a position to know just exactly how much they can afford to spend on film rental, salaries and general overhead expenses.

The editorial, in part, follows:

"Mr. Exhibitor, if you have not already, make a survey of your territory immediately. Ascertain the possibility of your financial drawing power. Be sure your figures are correct, and use those figures for all future expenditures. Figure a fair return on your investment and be satisfied with a fair investment. Don't pay a larger film rental than you can afford. Don't be dazzled by the name of some widely advertised star just because the star has been widely advertised. Get good pictures at the price you can afford to pay."

WAITING FOR SUN IN DAYLIGHT STUDIO

Time Is Disregarded in the Making of Marie Dressler Comedy

The problem of daylight studio photography, always a perplexing one even in California, has been solved in the New York climate and latitude by the Dressler Producing Corporation, makers of Marie Dressler Comedies for Goldwyn distribution. The solution was reached by the simple application of the Goldwyn rule: Take plenty of time for everything.

"Tillie, the Scrub-Lady," Marie Dressler's first new comedy, has just been completed in the Goldwyn Studios at Fort Lee. Without exception, every scene was photographed by daylight.

To accomplish this much desired end, Miss Dressler and her players put in considerably more time than is usually required for a two-reel comedy. Vincent Bryan, who directed the picture, was not content simply with sunlight—he had to have it in exactly the right spot so that the shadows could be properly placed.

There were many disconcerting and not altogether inexpensive delays. Sometimes for hours, even for days, the company stood about the studio waiting for sunshine. All of this was productive of the desired result, however. The finished film is without the flat tone so often observed in even the most carefully photographed subjects acted under mercury lamps.

The Dressler Producing Company plans to follow similar procedure in all of the comedies to come. Eight a year will be released through Goldwyn, each featuring Marie Dressler in her funniest screen creation, Tillie. All are to be written and directed by Vincent Bryan, Miss Dressler's chief recruit from the Charlie Chaplin forces.

"JOHN TOM" ON SCREEN

O. Henry's Famous Character Comes to Life in "John Tom Little Bear"

Following its four-reel O. Henry story, "The Defeat of the City," General Film brings to the trade a two-reeler by the same author in "John Tom Little Bear." The "John Tom Little Bear" subject keeps up the weekly releasing system of Broadway Star Features, which are now devoted to screen masterpieces interpreting the best O. Henry stories.

"John Tom Little Bear" is a college graduate who is a figure of mingled pathos and humor. Debarred by his color from employment in the higher walks of life for which he has been educated, he is found as a "ballyhoo" man in Jeff Peters's medicine show, dancing about in the paint and feathers he loathes, all for the edification of gaping villagers. A little boy, adventuresome and a runaway from home, shoots at "John Tom" through ambition to make a real redskin bite the dust. The Indian and the showman gather the lad to their bosoms and make a pet of him until they learn his home address and history. His mother is sent for from an Illinois town, and when she arrives to claim the child "John Tom" falls in love with her. However, his reason tells him that he can never hope to be on terms of social equality, and he drowns his heartbreak in the "fire water" of the white man.

The great O. Henry climax comes when the little chap's rascally father kidnaps the child and "John Tom" finds it out. A more powerfully conceived climax can hardly be found in any of O. Henry's other works than the catastrophe that ensues.

Al Jennings plays "John Tom," and Dan Duffy "Jeff Peters." A fine child type has been found by Director Dave Smith in Roberto Trumbull as Roy Conyers, the boy.

HART'S LEADING LADY

As William S. Hart's leading lady in his initial Artcraft picture, "The Narrow Trail," Thomas Ince has selected Sylvia Bremer, an Australian actress. Miss Bremer has won a place, not only on the stage of her native country, but in a series of plays that enjoyed long periods of financial and artistic success in America.

She played leading roles in such well known American successes as "Bought and Paid For," "The Attyrie Case," "Under Fire," "Under Cover," and "Ready Money." She came to America with this quintette of successes to her credit, her scrap book of press notices overflowing, and a determination to prove her worth to American managers and audiences. William A. Brady gave her the opportunity she wanted, and a season with Grace George in "Major Barbara" followed.

CONVICTS SEE MAE MARSH

Mae Marsh and the photospectacle, "Polly of the Circus," the first of the Goldwyn productions to be released, had their initial showing east of the Mississippi before the members of the Welfare League of Sing Sing prison. Chairman F. J. Meagher, of the Welfare League, wrote to President Goldfish, of the Goldwyn Pictures Corporation, asking that Goldwyn's first production be screened in the prison auditorium for the benefit of the shut-in men of Sing Sing. President Goldfish immediately consented, and "Polly of the Circus" was shown to the prisoners on Sunday, Sept. 2.

PHOTOPLAY FEATURES

PARAMOUNT

Mysterious Miss Terry, Billie Burke, Aug. 19.
Hashimura Togo, Sessue Hayakawa, Aug. 19.
Little Miss Optimist, Vivian Martin, Aug. 24.
Lost in Transit, George Beban, Sept. 3.
The Hostage, Wallace Reid, Sept. 10.
On the Level, Fannie Ward, Sept. 10.

ARTCRAFT

Down to Earth, Douglas Fairbanks, Aug. 12.
Seven Keys to Baldpate, George M. Cohan, Aug. 26.
Rebecca of Sunnybrook Farm, Mary Pickford, Sept. 3.

GREATER VITAGRAPH

Mary Jane's Pa, Mary MacDermott, Mildred Manning, Aug. 13.
Transgression, Earle Williams, Corinne Griffith, Aug. 20.
The Divorcee, Mary Anderson, Aug. 27.
Soldiers of Chance, Julia Swayne Gordon, Evart Overton, Miriam Fouche, Sept. 3.
An Alabaster Box, Alice Joyce, Marc MacDermott, Sept. 10.
For France, Betty Howe, Edward Earle, Sept. 17.
Sunlight's Last Raid, Mary Anderson, Alfred Whitman, Sept. 24.

TRIANGLE

Wee Lady Betty, Bessie Love, Aug. 12.
They're Off, Enid Bennett, Aug. 19.
Wooden Shoes, Bessie Barriscale, Aug. 26.
The Jinx Jumper, J. Devereaux and Vets Searl, Aug. 26.
Ten of Diamonds, Dorothy Dalton, Sept. 2.
The Man Hater, Winifred Allen, Sept. 2.
Idolaters, Louise Glaum, Sept. 9.
Polly Ann, Bessie Love, Sept. 9.

PATHE GOLD ROOSTER

THANHOUSER
The Woman in White, Florence La Badie, July 1.
It Happened in Adeie, Gladys Leslie, Wayne Arey, July 15.
War and the Woman, Florence La Badie, Sept. 9.

LASALIDA
Captain Kiddo, Baby Marie Osborne, Aug. 5.
Tears and Smiles, Baby Marie Osborne, Sept. 2.

HEPWORTH
Iris, Alma Taylor, Henry Alpar, Stuart Rome, Aug. 26.

ASTRA
The Last of the Carnabys, Gladys Hulette, July 22.
The Cigarette Girl, Gladys Hulette, July 8.
The Ou-the-Square Girl, Mollie King, July 29.
The Streets of Illusion, Gladys Hulette, Aug. 12.
Miss Nobody, Gladys Hulette, Aug. 19.

BLUEBIRD

The Charmer, Ella Hall, Aug. 27.
Triumph, Dorothy Phillips, Sept. 3.
Mother o' Mine, Rupert Julian, Ruth Clifford, Sept. 3.
A Stormy Knight, Franklyn Farnum, Brownie Vernon, Sept. 10.
The Mysterious Mr. Tiller, Ruth Clifford, Rupert Julian, Sept. 17.
Flirting With Death, Brownie Vernon, Herbert Rawlinson, Sept. 24.

BRADY-WORLD

Souls Adrift, Ethel Clayton, Aug. 13.
The Little Duchess, Madge Evans, Aug. 20.
The Guardian, June Elvidge, Montagu Love, Arthur Ashley, Aug. 27.
The Marriage Market, Carlyle Blackwell, June Elvidge, Arthur Ashley, Sept. 3.
Betsy Ross, Alice Brady, Sept. 17.
The Woman Beneath, Ethel Clayton, Sept. 24.

FOX

Wife Number Two, Valeska Suratt, July 29.
Wrath of Love, Virginia Pearson, Aug. 6.
Durand of the Bad Lands, Dustin Farnum, Aug. 13.
Soul of Satan, Gladys Brockwell, Aug. 20.
Every Girl's Dream, June Caprice, Aug. 27.

SELZNICK

Clara Kimball Young Productions
The Price She Paid.
The Easiest Way.
Constance Talmadge Productions
The Lesson.
Eva Tanguay Productions
Poor Firefly.
Herbert Brenon Productions
The Eternal Sin—Florence Reed—The Lone Wolf—Hazel Dawn.
Norma Talmadge Productions
The Law of Compensation.
Peggy.
The Moth.
Robert Warwick Productions.
The Silent Master.
A Modern Othello.
The Lash of Jealousy.

K. E. S. E.

EDISON
The Lady of the Photograph, Shirley Mason, Aug. 27.
The Awakening of Ruth, Shirley Mason, Sept. 17.

CONQUEST
No. 2 Feature—Knights of the Square Table, July 21.
No. 3 Feature—Billy and the Big Stick, July 28.
No. 4 Feature—The Halfback, Aug. 4.
No. 5 Feature—The Little Chevalier, Shirley Mason, Aug. 11.
No. 6 Feature—The Customary Two Weeks, Kathryn Adams, Aug. 8.

ESSANAY
Range Boss, Jack Gardner, July 16.
The Golden Idiot, Bryant Washburn, July 23.
Skinner's Baby, Bryant Washburn, Aug. 6.
Open Places, Jack Gardner, Aug. 20.

SELIG

The Barker, Selig Law Fields, Aug. 13.

SELIG-HOYT COMEDIES
A Dog in the Manger, Aug. 6.
A Trip to Chinatown, Aug. 20.
A Midnight Bell, Sept. 3.
A Contented Woman, Sept. 17.

METRO

ROLFE
The Greatest Power, Ethel Barrymore, June 25.

YORKE
Under Handicap, Harold Lockwood, Sept. 3.

METRO PICTURES CORP.
The Jury of Fate, Mabel Taliaferro, Aug. 6.
The Girl Without a Soul, Viola Dana, Aug. 13.
To the Death, Mme. Petrova, Aug. 27.
The Lifted Veil, Ethel Barrymore, Sept. 10.
Their Compact, Francis X. Bushman, Beverly Bayne, Sept. 17.

MUTUAL

Bab the Fixer, Jackie Saunders, Aug. 13.
Charity Castle, Mary Miles Minter, Sept. 3.
Reputation, Edna Goodrich, Sept. 3.
The Bride's Silence, Gail Kane, Sept. 10.
Outcast, Ann Murdock, Sept. 10.
The Rainbow Girl, Juliette Day, Sept. 17.
The Girl Who Couldn't Grow Up, Margarita Fischer, Sept. 17.

BUTTERFLY

Follow the Girl, Ruth Stonehouse, Aug. 5.
The Lair of the Wolf, Donna Drew, Gretchen Lederer, Joseph Girard, Aug. 26.
Straight Shooting, Harry Carey, Molly Malone, Aug. 27.
The Little Pirate, Zoe Rae, Gretchen Hartman, Sept. 10.

ART DRAMAS, INC.

APOLLO
When You and I Were Young, July 31, Alma Hanlon.

U. S. AMUSEMENT CORP.
Think It Over, Catherine Calvert, Aug. 13.
Behind the Mask, Catherine Calvert, Sept. 3.

VAN DYKE
Miss Deception, July 9.
Peg o' The Sea, Jean Sothern, Sept. 17.

ERROCRAPH
The Milestone, July 23.
The Little Samaritan, Marian Swayne, Aug. 27.

HORSLEY
Eye of Envy, Crane Wilbur, Aug. 7.
Blood of His Fathers, Crane Wilbur, Sept. 10.

STATE RIGHTS AND INDEPENDENT

ARROW

The Deemster, Derwent Hall Caine.

H. J. BROCK

NEW YORK

The Manxman.

CARDINAL

Joan, the Woman, Geraldine Farrar.

CHARTER FEATURES

The Lincoln Cycle, Benjamin Chapin.

CORONA

Curse of Eve.

FRIEDMAN

A Mormon Maid, Mae Murray.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherill.
God's Man, H. B. Warner.

D. W. GRIFFITH

Intolerance.

IVAN

Enlighten Thy Daughter.

JAXON

Strife, George Lederle.
Pokes and Jabs Comedies.

WILLIAMSON BROS.

Submarine Eye.

EDGAR LEWIS

Bar Sinister, Mitchell Lewis. Purchased by F. G. Hall, New Jersey.

B. S. MOSS

The Power of Evil, Margaret Nichols.
The Girl Who Doesn't Know.

PARAGON FILMS

The Whip.
Beware of Strangers.
The Ne'er-Do-Well.
The Garden of Allah.

L. J. SELZNICK

SHERMAN ELLIOTT

The Crisis.
The Spoilers.

ULTRA

Woman Who Dared.

UNIVERSAL

Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMore, Leah Baird.
Robinson Crusoe, Robert Leonard, Margarita Fischer.
Hell Morgan's Girl.
Even as You and I.

EDWARD WARREN

Warfare of the Flesh, Walter Hampton Charlotte Ives.

HILLER & WILK, INC.

The Battle of Gettysburg.
The Wrath of the Gods.

SERIALS

PATHE
The Fatal Ring (9th), The Dice of Death, Pearl White.
Earle Fox, Sept. 2.

MUTUAL
The Lost Express (1st), Helen Holmes, Sept. 17.

MORE BOY PICTURES

Albert E. Smith, president of the Vitagraph company, announces that the demand for the Bobby Connelly pictures has been so great, he has decided to produce these one-reel subjects indefinitely. When the Bobby Series was first decided upon, arrangements were made to have it consist of ten subjects, each one to be a complete story in itself. The first picture was released on August 6th.

Bobby Connelly and his company, under direction of Charles M. Seay, last week completed work on the tenth picture of the series, entitled "Bobby, Mayor of Kid City." In this picture a score or more youngsters of the average age of four years played roles as policemen, chauffeurs, etc., and in addition 250 Boy Scouts were used.

"OUTCAST," SEPT. 10

The first of the Charles Frohman stage successes in motion pictures will be released on the Mutual Film Corporation's schedule Sept. 10, when Ann Murdock returns to the screen in "Outcast," a six-reel picturization of the Broadway success. On the schedule with "Outcast," under President John R. Freuler's policy of "two star productions a week," will be released "The Bride's Silence," a five-reel American Mutual drama starring Gail Kane.

"ON THE LEVEL"

When "On the Level" is released September 10 as a Paramount feature it will be found that, in addition to the star, Fannie Ward, there is a cast which throughout is of unsual strength and a story that is both thrilling and convincing.

In the cast, for example, are such well known and popular players as Jack Dean, Harrison Ford, Lottie Pickford, James Cruze, James P. Mason, James Neill, Edythe Chapman, Jane Wolff and Henry Woodward.

The direction of George H. Melford is a guarantee of the excellence of the picture in this respect, while the fact that the story was written by Charles Kenyon, the well-known playwright, and the screen arrangement by Marion Fairfax, assures its worth. Percy Hilburn, whose camera work has frequently been the subject of favorable comment, has outdone himself in the scenes of this picture.

DAVID HORSLEY RETURNING

David Horsley is expected to return to his Los Angeles studios early this week after nearly a month's business trip in eastern states. Mr. Horsley reports a number of new releases for his productions and a bright outlook for increasing prosperity in photoplay manufacture.

SUPPORT FOR MAE MARSH IS CHOSEN

Tom Moore to Be "Cinderella Man" in Goldwyn Picture

Casting Director Adolph Klauber, of the Goldwyn Pictures Corporation, has completed the list of principals for Mae Marsh's new screen vehicle, "The Cinderella Man," and work upon Edward Childs Carpenter's whimsical story is already well under way at the big Fort Lee studio.

Barring Margie, played by Mae Marsh, the most important part in the new Goldwyn film is Tony. He is the so-called "cinderella man," who lives all alone in his garret under the eye of his former butler, until "Margie" slips across the roof one Christmas Eve from her own aristocratic house to bring his friendly cheer—and food. For Tony, Mr. Klauber has selected Tom Moore—he of the brothers Moore, Tom, Owen and Matt.

In George Fawcett, Goldwyn has secured an admirable Caner. Mr. Fawcett has done a great deal of screen work since first introduced to filmdom, and fans are familiar with his colorful impersonations in "Panthea," "The Crisis," "The Heart of Texas Ryan" and many other photoplays. Mr. Fawcett is a graduate of the University of Virginia.

Another distinguished character actor, who has left the legitimate stage for the screen is George Farren, who will play Sewell.

A player long favorite in the films, Alec B. Francis, has been chosen for the part of Romney. In the supporting cast of "The Cinderella Man" will appear Louis R. Grisel, Elizabeth Aarionsm, Mrs. J. Cogan, Dean Raymond and Harry Scarborough.

DEPICTING FEUD

"Men of the Desert" Is Essanay Western Photodrama

"Men of the Desert," the fourth of Essanay's series of Western photodramas, is a picturization of a feud. It will be released through the K.E.S.E. service, Sept. 24.

The story was written from accounts handed down of the Gaylor-Norris feud, one of the most notorious of its kind in the West. The picture was staged on the locations of the desperate fights which punctuated the quarrel. Ed Gaylor, a son of the leader of one faction, supplied the salient details for the story, and assisted Director W. S. Van Dyke in getting the proper locations, and the action as it was carried out in the real life battles.

Jack Gardner, the former musical comedy star, takes the lead as the nomadic cowboy, who attempts to restore law and order to the feud-stricken desert. Ruth King, as the daughter of one of the feud leaders, is his leading woman. Carl Stockdale heads the remainder of the supporting cast, which is made up principally of cowboys and ranchmen noted for their daring horsemanship.

ROUND-TABLE TALKS

Board of Review Seeks Better Understanding with Producers

The Review Committee of the National Board of Review of Motion Pictures is formulating plans for a series of round table conferences in co-operation with the Scudder School Seventy-second Street and Riverside Drive, New York. The purpose of the conferences will be to secure for the members of the National Board a clearer comprehension of the point of view of the makers of motion pictures.

Some of the leading motion picture directors are expected to address the conferences, and it is hoped that a more complete understanding of their work by the National Board will result. Such conferences will also furnish an opportunity to demonstrate to the directors what, in the minds of the National Board, a "better film" consists of or does not consist of, as the case may be.

It is hoped that the producing directors will come to see that the better films movement is not a movement for educational pictures, but, on the contrary, one looking to the promotion of the highest types of film entertainment.

NOVEL CONSTRUCTION

The Ogden Pictures Corporation is adopting a new idea that will materially tend toward opening up wider possibilities in the art of producing photodramas. An announcement from the executive office is issued that every method of stage construction, including photography, technical direction and art setting is being abandoned, wherever possible, in favor of experiments conducted along new lines for the creation of effects and situations that have never appeared heretofore.

One bold innovation which has already been employed in "The Lust of the Ages" is the elimination in certain parts of the production of the "cutback" and the employment in its stead of dual scenes thrown upon the screen at the same time. These are not double exposures in the common acceptation of the word, but, in fact, consist of two separate sets of scenes and independent action photographed at the same time. The idea originated with Harry Revier, the director of the Ogden Pictures Corporation and enhances the value of the story.

SAME PLAYERS IN FIVE-PICTURE SERIES

Cast Supporting Marguerite Clark in "Sub-Deb" Films Will Not Be Changed

For the five big five-reel productions, starring Marguerite Clark, and adapted from the "Sub-Deb" stories in the Saturday Evening Post, by Mary Robert Rinehart, the same cast will be used throughout, according to Hugh Ford, Eastern Production Manager, who has just completed his arrangements for these exceptional Paramount productions.

"The very nature of this series of productions," says Mr. Ford, "strikes something entirely new in pictures; while every episode is complete in itself, and each episode is a five-reel comedy of the most delightful character, there are a number of characters who will appear in each story. It would be a mistake to have different people in these roles. Therefore, I have arranged matters so that the same players will appear throughout the series of five pictures.

The principal actors in the "Sub-Deb" or "Bab" pictures—whichever they may be termed—are Marguerite Clark as Bab Archibald; Leonora Morgan as Jane; Nigel Barry as Carter Brooks; Richard Barthelmess as Tommy; Frank Losee and Isabel O'Madigan as Mr. and Mrs. Archibald; Helen Greene as Lella; Guy Coombes as Harry; and Jack O'Brien as Harold.

LESLIE'S BOOK PRAISED

"Who's Who and Why: The Hundred Leading Lights of the Screen"

At last a biographical work dealing with photoplayers, written by one who is an authority on screen personalities, has appeared and won the approval of editors who conduct photoplay departments in the daily newspapers. It is by Arthur Leslie, who started the first motion picture syndicate page, and who is also the compiler of "1001 Film Folks I Know Personally." His latest book is entitled "Who's Who and Why: The Hundred Leading Lights of the Screen." He analyzes the "Why" in their careers and does not hesitate to criticize, although giving praise where due.

The book is written in a snappy newspaper style, and editors are invited to make free use of the up-to-date biographies. It has been well received. On the first page appears this inscription: "This work is respectfully dedicated to Carl Laemmle, the president of the world's largest motion picture enterprise, whose fine courage and broad vision made the motion picture world safe for democracy." Mr. Laemmle figured prominently some years ago in the litigation which caused the Patents Company to dissolve and inaugurate the present open market.

DOROTHY DALTON'S FIRST

Work Started on Paramount Photoplay Under Ince's Direction

Work on her first photoplay for Paramount has been started by Dorothy Dalton, Thomas H. Ince's young star, at the studios in California under the direction of Roy Neill. The scenes of the new pictures are laid in Cairo, with which city and its environs Mr. Neill is familiar, having once been an actor in Maurice Bandman's touring the Orient.

Aside from the splendid opportunity afforded Miss Dalton to display her artistry in the emotional and dramatic scenes, the picture gives her a chance, it is said, to wear some of the handsomest gowns that have been created this season, a point which will be of particular interest to the feminine patrons of the photoplay.

Among the striking features of the photoplay prepared under Mr. Neill's direction, is an accurate reproduction of the famous Shepheard's Hotel in Cairo. All the available Egyptian data in the Ince Library has been requisitioned and if the picture is not absolutely faithful to the actuality, or as near to it as it is possible to make it, it will not be Neill's fault.

STARRING GAIL KANE

Gail Kane, the Broadway star who is making a series of pictures for Mutual release at the studios of the American Film Company, Inc., Santa Barbara, is starred in "The Bride's Silence," a five-reel mystery drama, scheduled for release September 10.

"The Bride's Silence" is the fifth of Miss Kane's Mutual productions. It was staged under the direction of Henry King who was responsible for "Souls in Pawn," the highly successful Kane release of August and the "Upper Crust" the comedy drama which preceded it.

The story is by Daniel Frederick Whitcomb. Miss Kane is supported in "The Bride's Silence" by Ashton Dearholt, Henry A. Burrows, James Lee Farley, Robert Klein and Lewis J. Cody.

FIELDING DIVORCED

Mabel Vann has been granted a divorce here from her actor husband, Romaine Fielding (Blandin), the court restoring her maiden name, Mabel Van Valkenburg. She is at present in Minneapolis, stopping with her brother, Fay Van Valkenburg.

Goldwyn Pictures

ADVISORY BOARD:
Samuel Goldfish
Chairman
Edgar Selwyn
Irvin S. Cobb
Arthur Hopkins
Margaret Mayo
Roi Cooper Megrue
Archibald Selwyn
Crosby Gaige
Porter Emerson Browne

"Polly Of The Circus" Captures Chicago

GOLDWYN'S first production has been seen by the public and critics of Chicago at a pre-release presentation in the Colonial Theatre. The result, as we expected, is a remarkable demonstration of approval. Exhibitors everywhere will be interested in these comments by the powerful and influential Chicago critics:

CHICAGO EXAMINER: "Polly of the Circus" is an event in Filmland's history. . . . Goldwyn has attained a high notch on the ladder of success with its first production.

CHICAGO HERALD: Goldwyn has played a trump card by leading off with Mae Marsh in "Polly of the Circus." She is elfish and pathetic. . . . The circus is a wonder.

CHICAGO EVENING POST: "Polly of the Circus" is a work of art, not merely a vehicle for the exploitation of a star. Mae Marsh is back, as wistful and appealing as ever. . . . A wonderful picture.

CHICAGO TRIBUNE: Mae Marsh is a most lovable "Polly." She bubbles over with personality plus. The production has humor, pathos, and the great horse race is a "pippin."

Goldwyn Pictures Corporation
16 East 42d Street New York City
Telephone: Vanderbilt 11

BLUE RIBBON FEATURE

"An Alabaster Box" Introduces Alice Joyce and Marc MacDermott as Co-Stars

"An Alabaster Box," a Blue Ribbon feature scheduled for release Sept. 10, by Vitagraph, is an adaptation of the novel of the same name by Mary E. Wilkens Freeman and Florence Morse Kingsley. The feature introduces Alice Joyce and Marc MacDermott as a star combination. It was produced under the direction of Chester Withey.

The story deals with the efforts of a noble girl to make restitution to the people of a once prosperous town for the ruin brought on it by the injudicious speculations of her father, a reputable citizen and banker of the town, seventeen years before.

Included in the cast is little Aida Horton, Patsy de Forest, Harry Ham and Frank Crane.

CUMMINGS IN VAUDEVILLE

Irving Cummings has temporarily forsaken the silent drama in favor of the vaudeville stage, having succumbed to the offer of B. S. Moss. Mr. Cummings is no stranger to the speaking stage, having made his mark originally as a legitimate actor. He signed a contract with Mr. Moss last week to tour the Moss circuit, opening at the Hamilton Theater the first three days of the week, beginning Monday, Sept. 10. A well known writer has written a vehicle for Mr. Cummings, the title being "Breaking Out of the Movies."

BILLIE BURKE FILM COMPLETE

"Arms and the Girl," the latest Billie Burke picture for Paramount, has been photographed in its entirety. The last scene has been "shot" and the film is now being cut and assembled. This picture will be one of the most spectacular, according to the belief of those responsible for its production, ever turned out by Paramount. Director Joseph Kaufman has permitted no opportunity of enhancing the war scenes and rendering them realistic to escape his attention.

TAYLOR HOLMES

Now makes his screen bow with his famous Broadway smile in

"Efficiency Edgar's Courtship"

The Greatest Laugh of the Year

Released through the K. E. S. E.

Eisenstadt

K-E-S-E

1333 Argyle Street, Chicago

Pauline Curley, the young girl who plays the role of Princess Irene in Herbert Brenon's "The Fall of the Romanoffs" has been on the stage ever since she was three years old when she appeared in a singing and dancing act with Professor Kelly, afterwards playing child parts both on the screen and in pictures. She has appeared as Eva in "Uncle Tom's Cabin" and Little Lord Fauntleroy in stock, and was Midge in "The Dancing Girl" in pictures.

VITAGRAPH FEATURES ON BATTLESHIPS

Show of Blue Ribbon Pictures Supplied Weekly to Atlantic Fleet—Films Now Chief Diversion of Bluejackets

The Vitagraph Company, of which Albert E. Smith is president, has arranged through a special agreement made last week to supply the Atlantic Fleet with a weekly show of motion pictures, the first booking calling for ten subjects aggregating fifty-three reels.

Owing to the secrecy with which the movements of the fleet are shrouded and the changing locations of warships from day to day, George Baisdon, manager of the New York branch of the Vitagraph distributing organization, arranged with the officer in charge of motion pictures to ship to a given point, whence they are to be transshipped to the fleet.

Motion pictures now form the chief diversion for Uncle Sam's bluejackets. Practically every ship in the fleet has its own projection machine and all boast one or more expert operators, men who abandoned the theatre booth for the navy. Each night shows are given on the decks of the fighting ships. The screen is stretched on two uprights at one end of the ship and the projection booth is located midships.

The Vitagraph company booked its pictures to the fleet and no specific ship, so that before the reels are returned to the company any number of vessels can have had their use.

All of the subjects chosen are Blue Ribbon features and include such pictures as "The Juggernaut"; "An Enemy to the King"; "The Enemy"; "Kennedy Square"; "Crooky"; "The Dawn of Freedom," and "The Eagle's Nest."

PICTURE OPPOSES THE DEATH SENTENCE

Selig Film Endorsed by Opponents of Capital Punishment

Thomas Santschi and Fritzi Brunette enact important roles in "Who Shall Take My Life?" the Selig feature film written by Maibelle Heikes Justice and presenting a convincing plea against the evils of capital punishment.

Santschi enacts the role of "Big Bill" O'Shaughnessy, a bridge tender, while Fritzi Brunette plays the part of a girl of the underworld who loves the bridge tender and, when cast aside, becomes embittered and revengeful. How the web of circumstantial evidence enmeshes "Big Bill" O'Shaughnessy, how the girl finally confesses her part in the plot against him; how the bridge tender is led to the electric chair and then—well, "Who Shall Take My Life?" is said to be a stirring and convincing plea for the abolishment of capital punishment.

The picture and the propaganda it advances, have been endorsed by Maurice Kovnat, national secretary of the Anti-Capital Punishment League of America; former Warden Osborne, of Sing Sing prison; members of the Anti-Capital Punishment League of Chicago, all of whom have viewed the film.

SHOWN TO CONVICTS

At the request of the Mutual Welfare League, composed of the inmates of the State Prison at Ossining, N. Y., the Ogden Pictures Corporation's initial release, "The Last of the Ages," in which Lillian Walker is starred, was shown to the inmates, Sunday, Aug. 26. At the request of the warden of the prison, Miss Walker appeared at the showing in person and delivered an address to the inmates.

The event was a gala occasion, in honor of which a beautifully embossed program was printed in the penitentiary print shop in gold and green, with a picture of Miss Walker inserted. On the back of the program appeared an appreciation reading: "In deep appreciation of the many golden hours we have spent in your company, in remembrance of your winsome smile, and stellar, clever acting, through the medium of the screen, we bid you welcome and wish you every success and blessing in life."

Miss Walker delivered an address to the convicts and expressed the hope that she succeeded in injecting a little sunshine into their lives.

"ONE HOUR" BOUGHT

"One Hour," a six-part feature, regarded as a box office attraction of certain drawing power, has been purchased from Harry Rapf by M. H. Hoffman, Inc. This story is a sequel to "Three Weeks."

WEST BY AUTO

Cabanne Expects to Visit Exhibitors on Long Trip

William Christy Cabanne, the well-known motion picture director, is to make a trip to California by automobile next month, his chief object being to look after matters connected with the new Western studios of the William Christy Cabanne Film Corporation. Exhibitors' organizations along the route are arranging banquets for Mr. Cabanne, and it is expected he will make numerous addresses.

During the past week he has made some scenes on Staten Island for his latest Metro patriotic thriller, "Draft Number 258." In making this picture, which is nearing completion, Mr. Cabanne did not use a scenario manuscript once. He has relied entirely on his memory.

NOTES OF THE TRADE

Stanley V. Mastbaum has booked the first of the four-reel O. Henry stories, "The Defeat of the City." This is a two-day booking for General Film, and is for use at the Regent Theater in Philadelphia, one of the biggest Mastbaum houses.

Gail Kane, American Film star, is supported by George Periolat, Spottiswoode Aitken and Lewis J. Cody in her forthcoming production of "Wit," written by Dan F. Whitcomb.

Harrish Ingraham has nearly completed "The Child of M'sieu," a five-reel drama featuring Baby Marie Osborne, for the Pathe program. The camera work executed by William Nobles promises many new effects as the result of a number of experiments made recently under a new lighting process.

Florence Short, dramatic actress and artist's model, has been engaged for the part of Mrs. Standish in Metro's screen version of "Nobody," Louis Joseph Vance's novel, which has been adapted by Charles A. Taylor for the use of Emmy Wehlen. William C. Dowlan will direct the production.

Lorimer Johnston has finished the fifth of a series of five-reel comedy dramas featuring Crane Wilbur and Juanita Hansen, for release through Art Dramas. The new picture has not yet been given a release title.

Mrs. Allen Walker, who will be remembered for her characterization of Mother Camillo in "The Call of Her People," supporting Ethel Barrymore, has signed with Director John Noble to appear in a new picture under his direction. Mrs. Walker will play the role of Arnold Daly's mother, and for the first time in many years will be seen in a "straight" part. Mrs. Walker has specialized in Gypsy and hag roles, having played in "Neptune's Daughter," "The Iron Claw," "The Two Orphans," "War Brides" and many equally big features.

Robert G. Vignola, who is directing "The Hungry Heart" in which Pauline Frederick is to star and which will be a Paramount production for the near future, is a stickler for detail. He refuses to permit anything to go through that may develop criticism later, and for that reason, in the intricate laboratory scene which forms an important feature of the picture, he has used every possible precaution to avoid the chance of an expert finding fault with the arrangements. To this end he succeeded in inducing B. J. Davis, Ph.G., Associate Professor of analytical chemistry at Columbia University, New York, to spend several days at the studio, arranging the paraphernalia, gathered from far and near, and instructing Howard Hall, who plays the part of the chemist in the story, just how the professional would handle the apparatus.

The Mutual Film Corporation has appointed J. G. Connor, formerly a salesman, as temporary manager of the Indianapolis branch.

The date of the release of "The Adventurer," Mutual-Chaplin Special No. 12, has not yet been set and will not be decided upon until the film reaches the executive offices of the Mutual Film Corporation from Los Angeles and is viewed by President John R. Freuler, personally.

Mary Miles Minter in "The Gentle Intruder," Mutual-American production, broke all records of the Strand Theater at Buffalo, on August 11, according to Manager William A. Dillon.

Having completed "A Midnight Bell," the Selig-Hoyt comedy released in K-E-S-E, Sept. 3, Director J. A. Richmond has started the production of "A Contented Woman," another Hoyt comedy dated for release Sept. 17. William Fables, James Harris and Amy Dennis are the stars.

The Mutual Film Corporation announces the appointment of George E. Jackson, formerly salesman, as manager of the Portland branch. He succeeds N. F. Dobbs, who has been in charge of the office temporarily.

Julius Stern, president of L-Ko Comedies, has gone to-day for Fabyan Inn, White Mountains, for a month's stay.

IRENE CASTLE AND ANTONIO MORENO,
Dramatic Incident in New Pathe Serial.

SUPPLY NOT EQUAL TO DEMAND

R. M. Vandivert, on Extended Tour, Finds Genuine Need for Short Subjects Throughout Country

R. M. Vandivert, vice-president and general manager of the Peter Pan Film Corporation, who has just returned from a trip covering the distribution centers of the country, in connection with the policy of extension of the Peter Pan organization, has made a study of the conditions of the independent market. Mr. Vandivert is an authority on sales conditions, and his opinions on this subject are always based on sound judgment. In an interview in his office recently, he gave an outline of the results of his investigations:

"Throughout the West and South," he said, "I found that the exhibitors wish to book short features. They are coming to see the necessity of taking the likes and dislikes of their patrons more and more into account, and the desire of the public is turning toward this type of picture.

"Added to this, the exchanges are demanding exhorbitant prices for their long features, and only the large theater owners can afford to pay them. The small exhibitor is entirely left out. Consequently, they are making up their programs from the shorter features, primarily a number of two-reelers and one-reelers. This is borne out by the fact that the independent exchanges are demanding more and better short subjects, and still are finding great difficulty in supplying the market with them.

"The turn of popular favor toward the short subject at this time is perfectly reasonable. Under a crisis such as the present one, there is no desire for the problem picture or the long feature which either is a sugar-coated propaganda or an instructive preachment. The public wants to be amused. It goes to the theater in order to forget. There is enough heavy drama in everyday life at present, and light entertainment is the natural antidote. For this reason the light short pictures are coming into demand, subjects with no desire to instruct but only to amuse.

"To fulfill this demand we have inaugurated our new policy, and have every assurance of success. The Mo-Toy Comedies have already become popular and we are adding to these weekly releases of Mirror and Black Magic Comedies, as well as the Shadographs and the 'Honeymoonera,' the last being the adventures of our bride and groom, Mr. and Mrs. Schayer, whom we are sending on a wedding trip around the world. In connection with this we are launching a new advertising and publicity campaign on an extensive scale. This will include novelty ideas for the exhibitors and the exchanges, and some brand new ideas in publicity."

RED CROSS PAGEANT

Spectacle Will Be Staged in Open Air Theater on Rosemary Farm

The American Red Cross Bureau of Motion Pictures, of which Evan Evans is the director, has been placed in direct charge of the forthcoming pageant by Henry P. Davison, head of the Red Cross Council.

The spectacle will be staged in the beautiful open air theater on Rosemary Farm, the estate of Roland R. Conklin at Huntington, Long Island, Friday afternoon, October 5.

In line with the general policy of the Red Cross to have volunteer workers for the cause, Mr. Evans has organized a volunteer Publicity Committee for the pageant composed of newspaper and publicity men, who have gladly volunteered to give their time to the work. The office of the committee is at 71 West 23rd Street and a member of the company will be there at any time to furnish information or to help men who are assigned to a particular story.

CUMMINS BUYS FILM

Samuel Cummins, film broker of the Longacre Building, has purchased for the Phax Pictures Company a five-reel negative for $15,000 from the Trans-Oceanic Film Company of New York, which will released at an early date. Mr. Cummins also closed another deal for the sale of a six-reel negative, which involved $20,000. This picture was bought from the Coronet Film Company for one of his clients. The negative in question is a six-reel feature relating to international spies.

The advertising campaign, the state rights promotion, appraising and distribution of these two pictures will be done through Samuel Cummings. He also wishes to announce that he is in the market for unreleased negatives.

TOM TERRISS DIRECTS

Tom Terriss, who for the past few years headed the Tom Terriss Film Corporation, playing the leads and directing his own pictures, has been specially engaged to play opposite Alice Joyce and direct her productions for the Vitagraph Company.

CLARA KIMBALL YOUNG IN "MAGDA,"
First Production Made by Her Own Company.

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

"CANDIDA" TO BE REVIVED

Harry Ashford Plans Production of Shaw's Comedy

George Bernard Shaw's comedy "Candida" is to be revived in New York this season by Harry Ashford, according to present plans. Mr. Ashford is an English comedian who is now rehearsing with Charles Dillingham's production of "General Post," and who was seen in "Hobson's Choice."

"Candida" has always been identified in this country with the name of Arnold Daly. The comedy was first presented here by Daly several years ago at the Berkeley Lyceum. The seasons ago he revived it for a brief run during his season of Shaw at the Garrick and Park theaters.

TO REVIVE "DIVORCONS"

Madame Yorska to Produce Sardou's Comedy in New York

Madame Yorska is planning a revival of Sardou's "Divorcons" for this season. She has appeared in this play during her season of French repertoire, but has never played it in English. The last English production of the comedy in New York was made by Grace George at the Playhouse.

NEW PLAY BY KESTER

"The Love of a King" Produced Sept. 3 in Montreal

MONTREAL (*Special*).—Paul Kester's new romantic costume drama, "The Love of a King," received its premiere at His Majesty's Theater, Monday night, Sept. 3. The play is Albert Brown's starring vehicle for this season and the concensus of opinion is that it shows his talents to fine advantage.

"PETER IBBETSON" RETURNS

"Peter Ibbetson," which was at the Republic Theater in the latter part of the last theatrical season, was revived there Labor Day afternoon to continue its run. Constance Collier and the Messrs. John and Lionel Barrymore again were seen in the principal roles.

The company is almost the same as at the production of the play. One new member, however, is Alice Johns, who acted with no little charm the part of Mrs. Deane.

The run of the play, made by John M. Raphael from George du Maurier's novel, was interrupted because John Barrymore had a contract to play in certain motion pictures.

"OLD LADY 31" AT THE BRONX

Last season's charming and interesting success, "Old Lady 31," opened the Bronx Opera House season Saturday, August 25. The delightful characterizations and humorous situations were well sustained by a well-balanced cast headed by the star, Emma Dunn, whose sympathetic portrayal is well known. Scott Cooper as Abe, Ann Warrington as Abigail, Marie Pecheur as Mary, James J. Mitchell as John and Thomas Shearer as the woman-hating Irish workman, together with Vivia Ogden, Mrs. Felix Morris, Maud Sinclair, May Galyer, Louis Fierce and Mary Davis in their original roles, gave splendid interpretations.

IDA C. MALCOMSON.

FAVERSHAM COMPLETES CAST

William Faversham has completed the cast for his production of Dion Calthrop's new play, "The Old Country," which will be seen at one of the Shubert theaters the first of October, with Mr. Faversham in the leading role. Jane Houston, who appeared last season with John Drew in "Pendennis," has been engaged for the leading feminine role. Others in the cast include Maud Milton, Katherine Brook, Cecilia Radcliffe, H. A. Tonge, Edwin Cushman, James Galloway, Robert Forsyth, P. J. MacCord, Hallett Thompson and Herbert Belmore. Mr. Faversham will himself stage the play. Rehearsals are now in progress.

"RED WIDOW" IN AUSTRALIA

A cable dispatch received by Hugh Ward, general director of J. C. Williamson, Ltd., stated that "The Red Widow," a musical play by Channing Pollock, Rennold Wolf and Charles J. Gebest, has been produced successfully by his firm in Sydney, Australia. "The Red Widow" was presented in this country by Cohan and Harris, with Raymond Hitchcock as the star. The Australian rights were sold to the J. C. Williamson Company three years ago, but inasmuch as the plot involved an attempted assassination of the Czar, the production was postponed.

"THE INNER MAN" AT CORT

In order to make way for the production of "The Masquerader" at the Lyric Theater, "The Inner Man" company, headed by Wilton Lackaye, was transferred yesterday afternoon to the Cort Theater, where it will remain as long as the public displays interest in it.

MANY NEW AMUSEMENT CONCERNS

Seventeen Firms Take Out Incorporation Papers—List Includes Henry B. Walthall Pictures Company

ALBANY, N. Y. (*Special*).—Secretary of State Francis M. Hugo granted charters the past week to an unusually large number of newly formed amusement corporations.

The list includes seventeen concerns which will engage in the theatrical and motion picture business. With only two exceptions all of the corporations are located in New York city and have a total capitalization of $447,500. The largest enterprise is the Csanyi Motion Picture Attachment Corporation with a capital of $250,000, and will manufacture and deal in films, slides and devices for theatrical and motion picture purposes. Count Kalman Csaky of New York city is named as one of the principal stockholders.

The "Inside Out" company and the Blanche Merrill, Inc., are among the new concerns to take out papers of incorporation with the state.

The new companies are as follows:

Henry B. Walthall Pictures Corporation, New York city. To engage in all branches of the theatrical and motion picture business. Capital, $20,000. Directors, William Aronson, John W. McKay and Olga Schultheis, 727 Seventh Avenue, New York city.

"Inside Out," Inc., New York city. To produce and exploit the comedy written by Abraham S. Schomer known as "Inside Out," or any such other name that may be substituted. Capital, $1,500. Directors, Jack Morris, Abraham S. Schomer and Charles H. Chapman, 301 West 57th Street, New York city.

William B. Stanley, Inc., New York city. To manufacture, import and export motion picture films; also engage in the theatrical business. Capital, $10,000. Directors, William B. Stanley, Henry Morgoshes and Allan A. Deutsch, 729 Seventh Avenue, New York city.

Fun Art Films, New York city. To deal generally in motion picture films. Capital, $1,000. Directors, A. B. Williamson, W. H. Rudolph and B. H. Cohen, 123 West 44th Street, New York city.

Blanche Merrill, Inc., New York city. Theatricals, vaudeville and motion pictures. Capital, $1,000. Directors, Blanche Merrill, Max Freedman and Max D. Josephson, 1531 Broadway, New York city.

Csanyi Motion Picture Attachment Corporation, New York city. To manufacture films, devices and slides for motion picture and theatrical purposes. Capital, $250,000. Directors, Count Kalman Csaky, Julius Winters and Henry Csanyi, Hotel Netherland, New York city.

Arnold H. Goldsoll, Inc., New York city. Motion picture business in all of its branches. Capital, $10,000. Directors, Henry Margoshes, Helene Posner and Allan A. Deutsch, 240 West 114th Street, New York city.

Darsford Producing Company, Freeport, N. Y. Theatrical and general amusement business. Capital, $10,000. Directors, John J. Pierre, Mabel Pierre and Harry T. Lee, Freeport, N. Y.

Longacre Distributing Corporation, New York city. Motion pictures and theatricals. Capital, $1,000. Directors, Bertha Mattfeld, Agatha Joerg and Theresa Smith, 150 Montague Street, Brooklyn, N. Y.

Cuban Medal Film Company, New York city. Motion pictures. Capital, $50,000. Directors, Manuel Zeno, F. H. Knocke and William L. Dauenbauer, 1476 Broadway, New York city.

New Russia Film Company, New York city. Theatricals and motion pictures. Capital, $500. Directors, Louis E. Swarts, Frances Weinberger and Goldie Kraker, 51 East 42d Street, New York city.

Estee's Studios and Laboratories, New York city. Motion picture films of all kinds. Capital, $5,000. Directors, Eugene Spitz, Arnold Tisch and Max Steinart, 55 West 110th Street, New York city.

Selexart Pictures, New York city. To produce motion picture films. Capital, $1,000. Directors, John W. McKay, William H. Brooks and Olga Schultheis, 729 Seventh Avenue, New York city.

Northern Film Corporation, Nyack, N. Y. Motion pictures and other amusements. Capital, $20,000. Directors, Louis Shafarman, Rose Schulkind and Harry G. Keach, 21 Washington Avenue, New York city.

Relown Theater Company, Buffalo, N. Y. Theatricals, realty and construction. Capital, $10,000. Directors, Walter G. Newcomb, Fannie M. Gunnison and Irving L. Fisk, Buffalo, N. Y.

The Pesce-Warde Company, New York city. Theatricals, moving pictures and other amusements. Capital, $5,500. Directors, Albert M. Pesce, Charlotte N. Warde and Arthur H. Warde, 581 Macon Street, Brooklyn, N. Y.

The Economy Curtain Cover Company, New York city. Theatricals and motion pictures and to manufacture a certain preparation for covering motion picture screens and slides. Capital, $50,000. Directors, Nathan Frankel, William Weller and Sidney W. Solomon, 1486 Fifth Avenue, New York city.

GEORGE W. HERRICK.

NEW SEASON NOW IN FULL SWING

Practically All of the Leading Theaters Have Begun Activities—Seven Openings Take Place This Week

With the production this week of seven new plays and the revival of a success of last Spring the new theatrical season may be said to be in full swing. Practically all of the principal theaters in New York have begun activities with the exception of the Empire, the Morosco and the Little and all their seasons are scheduled to begin within the next two weeks.

The Belasco Theater opens its doors Thursday night with David Belasco's production of "Polly With a Past." The play, a comedy by George Middleton and Guy Bolton, will assume additional importance by reason of the fact that Ina Claire, heretofore identified with musical comedy, will be seen in the leading role.

The Fulton will begin its regular season on Saturday night with the Shubert's presentation of Walker Whiteside in "The Pawn," a Japanese drama by Axelle M. Aldrich and Joseph Noel. Frank Keenan appeared in the chief role—that of an intriguing Nipponese statesman, during an engagement of the play in Chicago last Spring.

Last Tuesday night Arthur Hammerstein ushered in his new season with the production of "De Luxe Annie" at the Booth Theater. Last Monday night witnessed four premieres. "The Masquerader," with Guy Bates Post in the stellar role, at the Lyric; "The Country Cousin," a comedy by Booth Tarkington and Julian Street, at the Galety; "Good Night Paul," a farce with music at the Hudson, and "Lucky O'Shea," an Irish romantic comedy with Allen Doone, at the Thirty-ninth Street.

"RIVIERA GIRL" PREMIERE

K. and E. to Present Musical Comedy in Philadelphia, Sept. 10

Klaw and Erlanger will produce "The Riviera Girl," a new musical comedy, at the Forrest Theater, Philadelphia, Sept. 10, for a preliminary season of two weeks before opening at the New Amsterdam Theater. The principals of the cast are Wilda Bennett, Sam B. Hardy, Juliette Day, J. Clarence Harvey, Louis Cassavant, Viola Cain, Frank Farrington and Eugene Lockhart. The music of the piece has been composed by Emmerich Kalman, while Guy Bolton and P. G. Wodehouse are the authors of the book and lyrics. Julian Mitchell has staged the ensemble numbers, and Joseph Urban painted the scenery.

THREE "13TH CHAIR" COMPANIES

Katherine Grey will begin her tour next week in "The 13th Chair," three companies of which are being formed with Miss Grey, Annie Russell and Margaret Wycherly in the leading roles. Miss Wycherly, who played the part in the New York company, will act through the East and Miss Grey will have the Pacific Coast company.

TO MANAGE MAY ROBSON

Augustus Pitou to Present Actress in "A Little Bit Old-Fashioned"

Augustus Pitou has signed a contract by which he is to manage May Robson in a new comedy by Anna Nichols entitled "A Little Bit Old-Fashioned." Miss Robson's season begins October 15. An engagement in New York will follow a preliminary tour.

MARGUERITE SYLVA IN NEW ROLE

Marguerite Sylva, whose last appearance in New York was in "Gypsy Love" and who was one of the first prima donnas engaged by Oscar Hammerstein for his Manhattan Opera Company, will create the title role in the new opera, "Cleopatra," this season. Madame Sylva has been a leading prima donna at the Opera Comique and the Grand Opera House in Paris for the past several seasons, singing also in Berlin and other continental cities.

Hugh J. Ward, Australian theatrical manager, was given a complimentary supper and smoker on Aug. 30 by the National Vaudeville Artists, Inc., at their clubrooms, Broadway and 48th Street.

OPERA AT THE 44TH STREET

San Carlo Company Opens Engagement of Two Weeks in "Aida"

The San Carlo Opera company, which has won a reputation outside of New York by its performances of opera in Italian, is playing its first engagement in New York. The organization, under its impresario, Fortunio Gallo, began a season of two weeks at the Forty-fourth Street Theater Sept. 3. The success of the company elsewhere was due largely to the production of opera at regular theater prices. This plan will be followed here.

"Aida" was the popular work selected for the first performance. Manuel Salazar, a tenor who has been much praised in other cities, sang "Rhadames," while his associates were MM. Royer, de Biasi and Cervi. On the feminine side the singers were Mary Kaester and Stella de Metti. There was a large audience, which received the performance with every mark of pleasure.

Other operas to be sung during the week are "Martha," "Carmen," "Rigoletto," "La Gioconda," "La Traviata," and "Il Trovatore." Marcella Craft will make her appearance at the Saturday matinee as Violetta.

"LOMBARDI, LTD.," TO OPEN

New Comedy by the Hattons to Usher in Season at Morosco Theater

A new comedy by Frederic and Fanny Locke Hatton, entitled "Lombardi, Ltd.," has been selected to open the new season at the Morosco Theater. Rehearsals have begun under the direction of Clifford Brooke, and the premiere performance is scheduled to take place, Monday, Sept. 17. Leo Carrillo, who has been appearing in "Upstairs and Down" at the Cort Theater, Chicago, for the past two weeks, will have the principal role in the new comedy.

The chief character in the piece is Tito Lombardi, owner of an elaborate dressmaking shop. To appear with Mr. Carrillo, Mr. Morosco has engaged the following players: Grace Valentine, Janet Dunbar, Warner Baxter, Sue MacManamy, Charles Hammond, Winifred Bryson and Hallam Bosworth.

GRANVILLE NOW A SOLDIER

Bernard Granville, comedian, has enlisted in the Seventy-first Infantry, N. Y. N. G. The authorities are permitting him to finish his current engagement in vaudeville on the condition that he wear his uniform at all times both on and off the stage. This week he is appearing at the New Brighton Theater in company with Earl Carroll. Harry Fields and a detachment of fifty men from the Seventy-first Regiment in a military demonstration. Mr. Carroll, who wrote the music for "So Long, Letty" and "Canary Cottage," is also a member of the regiment.

WHERE IS PAUL VAN DYKE?

The office of the Consul General of the Netherlands, Room 1109, West Street Building, West and Cedar Streets, is requesting through the MIRROR information as to the whereabouts of Samuel van Dyk, an actor whose stage name, it is understood, is Paul van Dyke. Van Dyke's relatives in the Netherlands are anxious for knowledge of him. It is said that his former address was the White Rats' Club, 229 West Forty-sixth Street.

THEATRICALS IN NEW LONDON

At the recent carnival for the Red Cross in New London which was a great financial success, the theatrical part was cared for by Burr McIntosh in his character study of "Old Johonkah Wise," and Henry Erskine Smith presented his play entitled "A Battle of Wits," James Hammond and Clara Turner taking the leading parts.

MUSICAL VERSION OF "JONES"

George Broadhurst has received word from Auckland, New Zealand, that a musical version of his farce "What Happened to Jones" has been successfully produced by Charles Willoughby, under the title, "Joyous Jones." Mr. Willoughby has controlled the Australian and New Zealand rights of "What Happened to Jones" since 1898.

TO REHEARSE "THE GRASS WIDOW"

"The Grass Widow," a new musical comedy by Channing Pollock, Rennold Wolf and Louis A. Hirsch, which Madison Corey will produce, will be placed in rehearsal next week. The New York premiere is scheduled for early in October. Among those who have been engaged for principal roles are Victor Morley, May Hopkins, Betty Clark, Gretchen Eastman, Inez Sebring, Marie Francis and Sol Aiken.

A. H. WILSON IN NEW COMEDY

READING, PA. (*Special*).—In the Rajah Theater Sept. 3 Al H. Wilson, singing comedian, began a tour in a romantic comedy, "The Irish Fifteenth," written for him by Theodore Burt Sayre. The play, dealing with the present war, furnishes Mr. Wilson the role of a rollicking, fighting, loving young Irishman.

NEW YORK THEATERS

Playhouse 48th St. East of B'way. Phone, 2626 Bryant. Evenings, 8.20. Matinees, Wednesday and Saturday, 2.20.
A RUN OF ONE COMPLETE YEAR
The Man Who Came Back
By Jules Eckert Goodman

WILLIAM A. BRADY'S
48th ST. THEATRE, E. of B'way. Tel. 178 Bryant. Evs. 8.30. Mats., Thur. & Sat., 2.30.
DIRECT FROM ITS 20 YEARS' RUN AROUND THE WORLD!
WHAT HAPPENED TO JONES
GEORGE BROADHURST'S Famous Farce
HALE HAMILTON

WINTER GARDEN B'way and 50th. Phone 8330 Circle. Evgs., 8. Mats., Tues., Thurs. and Sat., 2
PASSING SHOW OF 1917

39th St. THEATRE, near Broadway. Phone 413 Bryant. Evs. 8.15. Mats., Wed. and Sat., 2.15.
MR. ALLEN DOONE
in
"LUCKY O'SHEA"
A New Comedy. By THEO. BURT SAYRE

SHUBERT 44th W. of B'way. Phone 8430 Bryant. Evgs. 8:15. Mats. Wed. and Sat., 2:15
A PLAY WITH MUSIC
MAYTIME
With CHARLES PURCELL and PEGGY WOOD & WILLIAM NORRIS

BIJOU Theatre, 45th St., W. of B'way. Phone Bryant 430. Evgs., 8.30. Mats., Wed. and Sat., 2.30.
A. H. WOODS Presents
Mary's Ankle
A Farcical Display in 3 Views

LYRIC Theatre, 42d St., W. of B'way. Phone 3216 Bryant. Evgs., 8.15. Mats. Wed. and Sat. 2.15.
RICHARD WALTON TULLY Presents
GUY BATES POST
in "THE MASQUERADER"

Booth Theatre, 45th St., W. of B'way. Phone Bryant 6100. Evgs., 8.30. Mats., Wed. and Sat., 2.30.
Arthur Hammerstein Presents
DE LUXE ANNIE
A Psychological Play of Mystery
By Edward Clark

ASTOR Theatre, 45th St. & B'way. Phone 287 Bryant. Evs. 8.30. Mats., Wed. and Sat., 2.30.
THE VERY IDEA!!
ERNEST TRUEX RICHARD BENNETT

Maxine Elliott's Thea. 30th E. of B'way. Phone 1476 Bryant
Evgs. 8:30. Matinees Wed. and Sat. 2:30
MARJORIE RAMBEAU in EYES OF YOUTH
By MAX MARCIN and CHAS. GUERNON

CASINO B'way & 39th St. Phone 3846 Greeley. Evgs. 8.15. Mats. Wed. & Sat., 2.15.
SMARTEST OF ALL MUSICAL COMEDIES
LOVE O' MIKE
9TH MONTH IN NEW YORK

"None can afford to miss it—all can afford to go"
"CHEER UP!"
"Greatest Success Ever Known"
Staged by E. H. Sothern
AT THE **HIPPODROME**
Management CHARLES DILLINGHAM
Matinee Every Day
Seats 6 Weeks Ahead

NEW YORK THEATERS

Amsterdam West 42d St. Evgs at 8.15; Mats. Wed and Sat. at 2.15.
ZIEGFELD FOLLIES
After the Performance Visit
NEW ZIEGFELD MIDNIGHT FROLIC Starts 11:30

LYCEUM W. 45 St. nr. B'way Evgs. 8:20. Matinees Thursday and Saturday, 2:20.
"Merry as a Midsummer Festival"—World
"A Romance of Youthful Love"—Sun
"Throughout it has a finer tone than 'The Boomerang'"—Times
The LASSOO
By Victor Mapes, Co-Author of "The Boomerang"
Cast includes Shelley Hull, Phoebe Foster, Edward Abeles and Beatrice Noyes

Eltinge West 42d St. Evgs. 8:30 Matinees Wednesday and Saturday 2:30
A. H. WOODS PRESENTS
BUSINESS BEFORE PLEASURE
With BARNEY BERNARD and ALEXANDER CARR
By MONTAGUE GLASS AND JULES ECKERT GOODMAN

GEO. M. COHAN THEATRE, B'way & 43d Street. Phone Bryant 302. Evgs. at 8:15. Matinees Wednesday and Saturday at 2:15.
J. FRED ZIMMERMAN presents
This Way Out
A New Comedy by
FRANK CRAVEN

Cohan & Harris B'way & 43d St. Evs. at 8:15. Mat. Wed. & Sat. 2:15.
Cohan & Harris Present
A TAILOR-MADE MAN
a new comedy by Harry James Smith
with GRANT MITCHELL

DIED

MORRISON. — Maurice Morrison, a noted German Yiddish actor, died Aug. 27 at his home, 415 Forty-first Street, Brooklyn. He retired from the stage in June, due to a nervous breakdown, and heart disease developed. Mr. Morrison commenced his professional career in Gorits, Austria, and later, through his histrionic talent, he attracted royal notice. He came to this country at the behest of Heinrich Conrad of the Irving Place Theater.

WOODWARD. — S. Walter Woodward, of the theatrical firm of Woodward and Lothrop, died at Stockbridge, Mass., Aug. 1.

BOSCHELL.—James J. Boschell, a representative of the Edmund M. Allen Film Corporation of Chicago, died at St. Mary's Hospital in Decatur, Ill., Aug. 29, following an attack of Bright's disease. At the time of his death Mr. Boschell was making a trip through Illinois in the interests of "The Garden of Allah," a States right motion picture feature which the Allen Corporation had purchased for the State. He was thirty-two years old.

GOODWIN—Sue Goodwin, performer, died in El Paso, Tex., Aug. 12 and was buried in Concordia Cemetery.

GRAU—Jeannette A. Grau, daughter of the late Robert Grau, died Aug. 30 in her home, No. 20 East Fourth Street. She attended the College at St. Angela at New Rochelle and studied dramatic art. She also was a landscape painter.

GREENWALL.—Philip Greenwall, prominent in the South as a theatrical manager, died at his home at Arlington Heights, Fort Worth, Tex., on Aug. 26. Mr. Greenwall was well known as a manager, having had charge of the Greenwall Opera House, Fort Worth, since 1888. He and his brother established a chain of houses through the South, among them being the Dallas Opera House, Dallas, Tex., the Greenwall-Byers Opera House, Fort Worth, Tex., and the Savoy, Fort Worth. Mr. Greenwall is survived by a son, Mitchell W. Greenwall, and a daughter, Mary Greenwall.

THE BRAMHALL PLAY SHOP
Will Open its Season for Players, Presenting the
ART OF LIVING Through the *ART OF PLAYING*
At the
BRAMHALL PLAYHOUSE
"THE HOUSE OF TRUTH"
27th Street, at Lexington Avenue New York City
IN OCTOBER
The Players will have the advantage of playing in the productions at the Bramhall Playhouse during the Winter season, and in the Summer at the Bramhall Playhouse, Stamford, Conn. For terms and particulars apply to
BUTLER DAVENPORT, Director
Davenport Ridge, Stamford, Conn.

VAUDEVILLE ON RECRUITING SHIP

The second of the Keith vaudeville nights took place Friday evening, Aug. 31, aboard the U. S. S. Recruit in Union Square. This entertainment was given as a compliment to the Navy and through the courtesy of A. Paul Keith and E. F. Albee. A series of headline acts appeared and the performance was given on the stern deck of the ship where it was seen from all parts of Union Square Park. A concert was also given by the MARINE BAND from the Navy Yard. The entertainment was in charge of Frank Evans and Bert Levy of the B. F. Keith Staff.

REHEARSAL SCHOOL REOPENS

The Rehearsal Club announces the reopening of its school for stage children on Monday, Sept. 10, at its headquarters at 218 W. Forty-sixth Street. In addition to the regular course, there will be added an advanced grade which will equal the first year of high school. Application for entrance may be made at the school after September 3.

TRUESDELL COMPLETES PLAY

Frederick Truesdell, who plays the leading male role in "Daybreak," has completed a three-act play which has been accepted and will be produced late this Fall.

PLAYERS ENGAGED

Benjamin B. Vernon will appear this season with Thomas E. Shea in A. H. Woods production of "Common Clay," opening Sept. 10, at the Orpheum Theater, Philadelphia. Vernon has been with the Broadway Pictures Producing Company for four years, looking after the company's features, but will give up the films and go back to acting. He formerly was associated in leading roles with prominent players.

Louise Drew, daughter of John Drew, has been engaged for the role of Mrs. Eden in the John Drew-Margaret Illington presentation of Pinero's "The Gay Lord Quex."

John D. Williams has engaged Violet Kemble Cooper to appear with John Drew and Margaret Illington in "The Gay Lord Quex."

Frederick Hand and Vida Reed have been added to the cast that will appear with Robert Hilliard in "The Scrap of Paper."

Alice Johns has been engaged to impersonate Mrs. Deane in "Peter Ibbetson."

Cecil Kern has been engaged to take the place of Eleanor Gordon in "The Lassoo."

Edwin Holland has been added to the cast of "The Scrap of Paper," in which Robert Hilliard will appear.

Marion Davies has been added to the cast of principals of the new Century revue. Miss Davies's last appearance here was in "Oh, Boy!"

ORPHEUM OPENS SEASON

The Orpheum Theater began its eighteenth season of vaudeville with the Labor Day matinee. The house has been completely renovated during the past Summer, and many improvements installed. The opening bill is headed by Winston's Sea Lions and Diving nymphs and Van and Schenck. Pretty diving girls compete with the amphibians in aquatic sports such as diving, swimming, floating, eating under water and endurance tests. The act is really a sensational novelty and to the children will come as an especial surprise. Van and Schenck have new songs and patter.

Hassard Short and Company appear in a smart little French farce called "The Ruby Ray." Mme. Chilson Ohrman is the concert feature. Fred and Adele Astaire offer new songs and dances. Others on the bill are Crawford and Broderick, McLellan and Carson, roller skaters and dancers; Corbett, Shephard and Donovan, a singing trio; Kanasawa Japs, acrobats.

ACTOR JOINS REGIMENTAL BAND

Arden B. Page, formerly with Jessie Bonestelle in Buffalo, and a recent graduate of the Sargent Dramatic School, is playing with the band of the Seventy-first Regiment, and expects to leave for France shortly.

L. V. B. RUCKER IN RICHMOND, MO.

L. V. B. Rucker, for many years a dramatic writer for the United Press and other New York press associations, has been forced, by blindness, to forsake Broadway for Richmond, Mo. His address in his new home is 117 South College Street.

THEATER FOR LONG ISLAND CITY

The Wilmer and Vincent Theater company, Walter W. Vincent, president, will erect a two-story theater and store building in the north side of Jackson Avenue, fifty-three feet west of Farrington Avenue, Long Island city. Plans for the building are being prepared by E. C. Horn Sons, of Manhattan. The cost has been placed at $160,000.

"MAYTIME" FOR LONDON

The Shuberts, in conjunction with Albert De Courville, general manager of the London Hippodrome, have made arrangements to produce "Maytime," now at the Shubert Theater, in London next Spring.

SKINNER REHEARSES

Otis Skinner has returned from Colorado and has begun rehearsals of "Mister Antonio," Booth Tarkington's comedy, in which he played last season and in which the Charles Frohman Company will present him another season, opening in Syracuse Sept. 1.

THE BROADWAY TIME TABLE

FOR WEEK ENDING SEPTEMBER 8TH

Theater	Play	Date of Production	Number of Performances
Astor	The Very Idea	Aug. 9	45
Belasco	Polly With a Past	Sept. 6	4
Bijou	Mary's Ankle	Aug. 6	46
Booth	De Luxe Annie	Sept. 4	7
Casino	Love o' Mike	Aug. 27	17
Cohan	This Way Out	Aug. 30	13
Cohan and Harris	A Tailor-Made Man	Aug. 27	17
Cort	The Inner Man	Aug. 13	33
Criterion	The Manx Man (film)	Aug. 13	56
Eltinge	Business Before Pleasure	Aug. 15	31
48th Street	What Happened to Jones (rev.)	Aug. 31	12
44th Street	San Carlo Opera Co.	Sept. 1	8
Fulton	The Pawn	Sept. 8	1
Globe	The Spy (film)	Aug. 27	26
Harris	Daybreak	Aug. 14	32
Hippodrome	Cheer Up	Aug. 23	20
Hudson	Oh, So Happy	Sept. 3	8
Knickerbocker	Sarah Bernhardt	Sept. 1	13
Liberty	Hitchy-Koo	June 7	101
Longacre	Leave It to Jane	Aug. 28	16
Lyceum	The Lasoo	Aug. 13	33
Lyric	The Masquerader	Sept. 3	8
Manhattan	The Wanderer (rev.)	Aug. 20	25
Maxine Elliott	Eyes of Youth	Aug. 22	22
New Amsterdam	Ziegfeld Follies	June 12	96
Playhouse	The Man Who Came Back	Sept. 2, 1916	443
Princess	Oh, Boy!	Feb. 20	225
Republic	Peter Ibbetson (rev.)	Sept. 3	9
Shubert	Maytime	Aug. 16	29
39th Street	Lucky O'Shea	Sept. 3	8
Winter Garden	Passing Show of 1917	April 26	167

NEWS OF STOCK PLAYS AND PLAYERS

STOCK SEASON FOR TULSA

Grand Opera House Players Begin First Week of Their Engagement

TULSA, OKLA. (*Special*).—The Incomparable Grand Stock company opens its engagement, Sept. 3, with "Alias Jimmy Valentine" as the opening attraction. "When We Were 21," "Heir to the Hoorah" and "Bachelor's Romance" are underlined.

The roster of the company includes: Ella Kramer, Laura Love, Mary Enos, Capitola Crumley, Harry Vickery, Whit Brandon, Harry Hoxworth, Keith Ritchie, James Johnson, Tom McElhany, Clayton Sinclair, Cliff Hastings, and Manager L. K. Powell, who is so well liked by everyone connected with the show business around Oklahoma.

The house has been redecorated, inside and out, and the management is looking forward to a long and prosperous season. The city of Tulsa is booming, having doubled its population in one year—its present population being 70,000.

Work has been started on the plays which are to follow "Alias Jimmy Valentine," to insure them good production.

CLIFF.

ACADEMY PLAYERS APPEAR

Open Sixth Season of Stock—Members of the Company

HALIFAX, N. S. (*Special*).—The Academy Players open their sixth season, Sept. 3, in "The House of Glass." The company includes but four of last season's members—Louis Albion, Houston Richards, Gus Tapley and Marie Lallos.

Irene Summerly, a former favorite, returns as leading lady; Chas. W. Dingle is the leading man, and among others are Luella Morey, Gene Lattell, Don Borrup and Cari Jackson. R. G. Edwards is the stage director.

JAMES W. POWER.

TEMPLE PLAYERS CLOSE

HAMILTON, CANADA (*Special*).—The Temple Stock company has closed a successful season. The only important part was that their season was far too short. They could have remained here for the Winter and done capacity business. Charles D. Pitt—Charlie, as every one calls him, has the lucky facility of bringing out the best that is in the members of his company by his gentlemanly and sympathetic manner. Gardner Hammond, the scenic artist, added much to the artistic effect of the various plays presented. J. Burrell Webster, stage manager, aims to have the lines of every play in his mind.

"A Full House" was typical of the course of the company at The Temple, as they find full houses at every matinee and evening performance, and at most of them people were turned away. Ottobola Nesmith as Ottillie Horven, the young wife, in "A Full House," played with lightness and ability, brightness with quaint humor, which showed she could be equally good in comedy and emotional roles. Harry Hollingsworth as George Horvith played delightfully. He has proved his adaptability in serious as well as comedy parts, and has won a lasting popularity in Hamilton. Anna Athy as Susie was inimitable. In all her character roles she has been excellent and has shown exceptional versatility. Edmund Abbey played with ability and naturalness and added to the humor of the play. Francis Pitt, who is just commencing a promising career, was good as Daphne. Philip Trad added to the popularity he had won throughout the season. He is a most capable juvenile man. Nan Crawford was as good as she has been in her varied parts. Philip Lord did clever work. Charles Fletcher made the most of his part. Lillian Hall was sweet and dainty. Others in the cast who helped to make the play a finished production were Helen Beresford, Robert Lowe and Babie Gale. The company have established themselves in the hearts of Hamiltonians.

MINNIE JEAN NISBIT.

HATHAWAY PLAYERS POPULAR

BROCKTON, MASS. (*Special*).—The Hathaway Players gave a fine production of "Hit-the-Trail Holliday" to large and enthusiastic audiences week of 27th. Charles Wilson as Billy Holliday was natural and portrayed the role of the reformer in a convincing manner. Enid May Jackson as Edith Holden was very likeable and depicted the role with great credit. William Macauley as the Rev. T. B. Holden gave a capital performance. William H. Dimock as Ted Cusick gave a unique comedy characterization. Walter H. Bedell contributed some good comedy work. Bob McClung as Rex Granger made the character as unlikable as could be desired. Clarence Chase (new juvenile man) depicted his role in a very clever manner. Jane Stuart did good work; Mildred Florence played a small part well. Jack Taylor as Burr Jayson scored with a good character impersonation. Warren O'Hara as the office boy made a hit with his whistling. John Lorraine and Cliff Boyer did good work in minor roles. The production was well staged under the direction of William H. Dimock.

"The House of Glass," week of Sept. 3.

W. S. PRATT.

VAUGHN GLASER COMPANY ARRIVES

To Give Season of Stock at New Adams Theater—Will Produce Some New Plays

DETROIT, MICH. (*Special*).—Vaughn Glaser, who has been spending the Summer season at Sinsconset, Mass., arrived in Detroit to make arrangements for the opening of his stock season at the New Adams Theater, which takes place on Saturday, Sept. 1.

Mr. Glaser is enthusiastic over Detroit's latest playhouse, which is located on West Adams Avenue, the entrance being through the Fine Arts Building. In an interview Mr. Glaser said: "The new theater is one of the finest I have seen, and John H. Kunsky deserves credit for building it."

The stock season opens with Edward Sheldon's "Romance," and many old Detroit favorites will be seen in prominent parts. Fay Courtenay is the leading woman. Others in the company are: Will Corbett, Don Burroughs, Walter Renforth, Stuart Robbins, Robert Hilton, William Powell and Louis Fett.

Mr. Glaser has obtained a number of new plays for production, among which are those from the pens of Mary Roberts Rinehart and Arthur Hopkins.

ARLISON.

STOCK SEASON FOR LOWELL, MASS.

The Emerson Players to Open on Labor Day with Company Selected by Manager Kendall Weston

On Sept. 3, the Emerson Players will start a new season at the Opera House under the direction of Kendall Weston, a man of great ability, who will give the Lowell theatergoers an opportunity to see the latest Broadway plays.

Roy Walling, selected by Mr. Weston, will be leading man, and Winifred Wellington will be leading lady. Robert Lawrence and May Morris will take second parts. J. Ellis Kirkham will be character man and Emma de Weak will be character woman. The rest of the cast includes Jerome Kennedy, Charles Crymble and Gladys McLeod, retained from last season. Albert Berg will be stage-manager and William Bevins scenic artist.

The first production will be "Shirley Kaye," followed by "Hit-the-Trail-Holiday," "Common Clay," "Our Wives" and "45 Minutes From Broadway."

L. E. BOLDUC.

Moreau, Boston.

DOROTHY DICKINSON,

Who Plays Principal Roles with the Emerson Players at Lawrence, Mass. Last Season Miss Dickinson Was Leading Woman with the Castle Square Theater Company in Boston.

ACADEMY PLAYERS IN HAVERHILL

Begin Fall Season on Labor Day with "The Cinderella Man" as Opening Attraction

HAVERHILL, MASS. (*Special*). — The Academy Players opened at the Academy of Music, Haverhill, Mass., week 3-8, in "The Cinderella Man." An exceptionally strong company has been assembled, headed by Walter Gilbert and Gilda Lorry. Mr. Gilbert has been, for the past several seasons, with the Froman productions, and Miss Lorry with Henry Miller and in stock with the Northampton Players. A few of the former members who were with the company for several seasons have been retained, among them are Walter Scott Weeks and William Freeman. James J. Hayden, who was here several seasons ago, has been engaged for this season. Ban Hatfield, another of the old favorites, has been re-engaged. Among the new members are Gertrude Walthers and Clara Huber. Harry J. Leeland will be the director. Last season he was the manager and director of the American Stock Company in Spokane, Wash., and he comes to us recommended as being one of the ablest directors in stock. We feel that the Bites-Emerson Company are fortunate in securing him. Clifford Boyer will do the general business and Charles Squires will be the scenic artist. Mr. Squires was formerly with the Harry Davis Stock company, and before that with the Poli interests.

Following the production of "The Cinderella Man," the bill is "A Gentleman of Leisure," followed by "The House of Glass," "The Heart of Wetonah," "Hit-the-Trail Holliday," "Shirley Kaye," "Rio Grande," and other New York successes.

C. T. ISSERTELL.

RORICK'S CLOSE SEASON

Mae Desmond Players to Start Winter Engagement at Mozart Theater

ELMIRA, N. Y. (*Special*).—The most successful opera season in the eighteen years history of Rorick's Theater came to a close Aug. 27-Sept. 1 with a splendid production of "Flora Bella," by the Rorick's Opera Company. Janet Velie made a charming princess Manja, showing unusual dramatic ability and singing delightfully. She did her best work of the season. Arthur Cunningham was an excellent Count Weronseff. His humor was delicious and he pleased greatly. Louise Orth was seen to particular advantage as Countess Ola Drubetsky. She never looked better, and sang with more grace than usual. Jack Pollard contributed a clever bit of character work as Kosnoff and won applause. Boyd Marshall was a thoroughly enjoyable Baron Tigo Obloneky. He sang well and carried the role splendidly. Whitlock Davis, a new-comer, found an agreeable part in Prince Nicholas Demidoff. His voice was good and he acted well. May Kilcorne made a vivacious Madame Vera Ludonska and Rupert Greenlaw did well as Ludovic. Lee Daly, William Izzard, Olive Kellogg, Gladys Reese and Valleaux Elliott helped greatly in smaller parts. The consistently competent work of Charles Jones, stage director, was in evidence, and George Lyding led the orchestra with rare ability.

The Mae Desmond Players start a Winter engagement at the Mozart Theater 3-8, presenting "Common Clay."

J. MAXWELL BEERS.

SOMERVILLE STOCK OPENS

Favorites of Last Season Return in "Mile-a-Minute Kendall"

SOMERVILLE, MASS. (*Special*). — Starting with Labor Day matinees, New England's finest stock company, the Somerville Theater Players, return to their own in "Mile-a-Minute Kendall."

Arthur Howard, Adelyn Bushnell, Grace Fox, Brandon Evans, Elbert Benson, all last season favorites, return, while Harry V. Weiser is the new juvenile, Lillian Niederauer plays second business, and Arthur Hitchie is the director. The following week, after "Kendall," the company will play "A Pair of Queens."

For the last week of musical comedy in Somerville, the Star Players are seen this week in "Oh, Johnny!" which is perhaps the best of all the musical successes since this policy was inaugurated. "Johnny" Fairbanks is a scream and sends folks away with a satisfied smile. The music, the costumes and the laughs all seem to be bigger and better than in any of the previous week and business is capacity. Too much cannot be said of the stage setting. George F. Lord is the artist.

A. B. C.

MODERN PLAYERS TO OPEN

MINNEAPOLIS, MINN. (*Special*).—A new dramatic stock company, The Modern Players, to open at the Shubert, is a most welcome announcement to Minneapolis theatergoers. The re-establishment of stock will bring a new theatrical manager in the person of C. A. Niggemeyer.

It is announced that the leading roles will be in the hands of Albert McGovern and Marjorie Foster and the "heavy" parts will be played by Arthur Holman and Gertrude Hitchie. The plays will be directed by Eugene Frazier. The date set for the opening of the season is Sept. 1, and "Just a Woman" has been chosen as the bill.

The announcement of the marriage on Aug. 27 of "Buzz" Bainbridge, now properly known as Lieut. A. G. Bainbridge, Jr., to Miss Marie Gale, erstwhile popular ingenue of the Bainbridge Players, has been made. For many years "Buzz" Bainbridge has been identified with things theatrical in Minneapolis, for seven years maintaining a high-class stock organization in his native city. Mrs. Bainbridge is a Minneapolis girl who gained a well-deserved popularity in her home city by her consistent work in stock. "Buzz" entered the Officers' Training Camp at Fort Snelling and at its close several weeks ago was rewarded with a second lieutenancy. Lieutenant and Mrs. Bainbridge left Minneapolis immediately after their wedding for Des Moines, Ia., where "Buzz" is stationed at Camp Dodge.

CAROLINE BEEDE.

PROVIDENCE STOCK CLOSING

PROVIDENCE, R. I. (*Special*).—Keith's: Aug. 27-Sept. 1 Albee Stock Players present for their next to the last week of Summer stock a melodrama in three acts and four scenes entitled "The White Feather." For entertainment the Albee Players could not have picked a better play. It is brim full of enjoyment.

In the leading roles were Mr. Beasley, Mr. Watson, Mr. Schofield, and Miss Armstrong, although the entire company played their parts splendidly.

Week of Sept. 3-8, "A Pair of Queens."

ELMER E. SMITH.

RYDER KEANE

JUVENILE LEAD SUPPORTING MISS ANNIE RUSSELL

The 13th Chair Co. CHICAGO

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FLASHES FROM STOCK STAGES

Van Valkenberg Mgr. for Mae Desmond

Dixon Van Valkenberg is enjoying his re-appearance on the Rialto after a three months' absence. He will be Mae Desmond's new manager at the Mozart Theatre in Elmira, N. Y., where the company opens Labor Day in "Common Clay" for an extended engagement. A well-balanced company will be in support of Miss Desmond, who appeared last season to excellent advantage at the head of her own company at the Van Curler Opera House in Schenectady. The latest Broadway releases will be presented. Miss Desmond at present is enjoying her vacation along the Atlantic coast at Sea Breeze, where she has a bungalow. Frank Fielder will be the leading man, surrounded by a capable company, who will bid for the popular approval of Elmiralans.

Tunis F. Dean in Detroit

Tunis F. Dean, former manager in Baltimore, and later in Pittsburgh, will have charge of the Vaughan Gaser Stock company, which opens in Detroit in September.

Frances McGrath, after a very successful fifteen weeks' season in Montreal, has returned to New York and will shortly announce her plans for the season. Miss McGrath has had a number of offers but has not decided her plans definitely.

Roster of Boston Stock

BOSTON (*Special*).—At the opening of the new Globe Theater Stock Company the house was taxed to its capacity. The first attraction was "Under Cover," and Boston theatergoers were glad of the opportunity to see the melodrama that had had a twenty-nine weeks run here at its last visit.

Some old Boston favorites were included in the company selected by Mr. Loew. Robert LeBuere, remembered by Castle Square Theater patrons, is the leading man, while Mary Frey will play opposite him. Others in the company who promise to become popular are, Lavinia Shannon, Helen Spring, Caroline Locke, Fred C. House, Ferdinand Tidmarsh, Charles Coughlan, Maurice Jenkins and Harry J. Thomas.

The first week's proceeds were donated to the local branch of the Red Cross.

James Hester, the stock actor, has entered vaudeville in his own comedy-playlet entitled "Old Bill Rogers." Mr. Hester is at present playing the Loew Circuit, to be followed by the Pantages Circuit.

Marguerite Fields opened the Palace Theater in White Plains, N. Y., Sept. 3, in "Outcast."

Emily Smiley, the stock actress, will spend another season in vaudeville in her successful sketch, "Her Great Chance."

SALEM STOCK REOPENS

SALEM, MASS. (*Special*).—The Empire Theater reopens on Labor Day under the management of Harry Katzes, with the same popular company that had a record run of 41 weeks last season and the same house staff that gave such excellent service last year is again in force.

The seat sale began on Aug. 28, and the prospects for big houses on Labor Day and for the rest of the week are excellent. Manager Katzes exercised his customary fine judgment in the selection of "The Man Who Stayed at Home" for the opening bill. This play has been running all summer at the Copley Theater, Boston, and has proved a winner. There is no doubt that Salem will be glad to welcome back its favorites in this excellent play.

DOROTHY BENNETT.

FRANKLIN STOCK TO TOUR

The original Franklin Stock company will again make their regular tour over their old territory. Howard Bristol, who has brought to the various cities in New York, Pennsylvania, Vermont and Canada the best and most talked of stock companies during the past score of years, will manage the company. The leading man will be Edwin Weever, who has been connected with the Franklin Stock company off and on for the past seven years. Marion L. Franklin will be the leading lady, and her many admirers will be pleased. Most of the old members are engaged to accompany Miss Franklin on her tours.

BELFAST, ME.

BELFAST, ME. (*Special*). — Colonial: Gladys Klark with a well-balanced company pleased full houses, Aug. 27-29, with "Common Clay," "Little Peg O'Moore" and "Believe Me, Xantippe," as attractions. Balance of the week, Ethel Barrymore, Fannie Ward and Anita Stewart in strong photoplays. Klark-Urban Company billed for Sept. 3-5.

FRED T. CHASE.

Adams Studio, Portland, Me.

JEAN NEWTON,

A favorite in the Keith Stock Company which has just closed a successful Summer season in Portland, Maine.

LYRIC PLAYERS IN BRIDGEPORT

Under New Ownership and Management, Members of the Company Begin Stock Season

BRIDGEPORT, CONN. (*Special*).—The Lyric Stock Company, under new ownership and new management, attempting a repertoire never done before in stock fields, and playing in a practically new theater, made its initial bow on Labor Day. The house has been dark since last June.

The vehicle fittingly chosen as a breezy, bright, light comedy for an opening offering was "Mile-a-Minute Kendall." As has been stated in the MIRROR, S. Z. Poli is now the owner and controlling force of this new venture. The old Lyric (formerly owned and managed by William Isham) has undergone extensive alterations and redecorations under the direction of William Eckart, of the New York firm which did the Strand and Rialto, New York, theters. Eight new exits have been cut in both entire side walls on orchestra floor, a new ladies' rest room decorated in old rose and gold has been added in the rear, new artistic stage curtains have also supplanted the old ones and new drapes of old rose velvet with gold trimmings breathe a soft dominating note in the general color scheme of decorations throughout the theater.

The new manager chosen by Mr. Poli for his Bridgeport stock is George Arvine, an actor who graced Poli's stock stage in the past in Bridgeport and whose forceful bearing and artistic work still stand out vividly in local minds. Mr. Arvine has been the busiest man in town since the big Poli deal was pulled off in June.

James Thatcher, Mr. Poli's stock-booking manager, will personally supervise all plays. After much careful thought and consideration the following cast has been assembled by the management, which comprises the Poli players of the Lyric stock, some of whom are old and well-known favorites in Bridgeport. For leading lady, Warda Howard, a bewitchingly pretty miss, has been chosen. The leading man is Dudley Ayres, one new to the local public. The ingenue is a dainty little actress who has won fame in stock and in the Paramount photoplay field, Elise Bartlett. Arthur Buchanan (an idol here in former days) is the character man. And the villain—we can't forget him—is Harold Kennedy. Second lady, Miss Carrie Lowe, another member of the stock, Masie North, the juvenile, Sam Godfrey. The director (and a good choice at that) is J. Francis Kirk.

Playing at popular prices, under the old Poli regime, the Lyric is bound to be a success.

MARY SAYLES HANCORT.

STOCK IN JAMESTOWN, N. Y.

JAMESTOWN, N. Y. (*Special*).—One of the finest productions given by the Pauline MacLean Stock Company during its engagement at the Samuels Opera House was "Rebecca of Sunnybrook Farm," week of August 27. The play was beautifully staged and the entire company at its best. Miss MacLean, already endeared to Jamestowners, gained new honors by her sincere interpretation of Rebecca; Ed. Clarke Lilly made a very likable Adam Ladd; Tom Ormsbee as Mr. Simpson and Miss Neal as Mrs. Simpson were fine; Miss Kirby and Josephine Bond as the Misses Sawyer were well cast; James K. Dunseith gave a capable performance as did Earnest Kast, Donald Rosenbaugh and Jane Reed Lewis. The smaller parts were all well played and the entire play thoroughly satisfactory in every particular. W. W. Richards and Robert McKinley were missed from the cast, but Mr. McKinley added much to the success of the production by his artistic and elaborate scenery. The company is playing to more than capacity business. Week Sept. 3, "Kick In," Sept. 10. "The Misleading Lady."

Jack X. Lewis Stock at the Lyric Theater gave "Down Lover's Lane," week of Aug. 27, to excellent business. The play served to introduce Miss Hazel Baker, the new leading lady of the company, who was very favorably received. Parker Fennelly was also seen for the first time, playing the part of the Deacon to advantage. Mr. Fennelly comes from a summer's engagement with the Lawrence Players at the Celoron Theater, so is already known in the city. Freddie Beaudoin and Shirley Ward drew many laughs, while Jack X. Lewis, Clyde B. Callicotte, Margaret Moore and Mary Hamilton in their respective roles gave satisfaction to the audiences. Aug. 30-Sept. 1, "Our New Minister," Sept. 3-5, "Little Lost Sister," Sept. 6-8, "Tess of the Storm Country."

In addition to the plays Manager Beckerich is introducing songs and pictures. The Lyric formerly played vaudeville, but the present arrangement seems to please the patrons, although it leaves the city without any vaudeville attractions whatever. Mondays, following the matinees, receptions are given, Thursday night is Profit Sharing Night and Firday night Country Store.

A. L. LANGFORD.

EMERSON PLAYERS IN LOWELL

LOWELL, MASS. (*Special*).—The opening of the Emerson Players at the Colonial was a most auspicious one, many of the city's leading citizens attending in a delegation from the Chamber of Commerce, invited by the management to be present. A feature of the opening was the presence of over 150 khaki-clad soldier boys of the local battery of field artillery, Battery C, 102nd Field Artillery, who were also invited to attend the opening by the management.

With flags and bunting adorning the fronts of the balconies and boxes, the theater presented a gala appearance.

"Arms and the Girl" was the vehicle chosen for the initial performance of the Emerson Players. Dorothy Dickinson, the leading lady, was especially pleasing. The leading man, George B. Lemingwell, also made a good impression and won immediate approval. Others in the cast were: Thomas Whyte, the veteran actor-director, Joseph Crehan, Georgette Marcelle, Maud Blair, Miss Lyons, Bernard Steele, Laurence Brooke, Franklyn Munnell, and George Wetherald.

The play moved smoothly for an opening performance and showed the results of some thorough rehearsing and skillful directing at the hands of Mr. Bernard Steele, the director.

During the course of the season it is planned to present some musical successes. The first to be presented is "The Man Who Owns Broadway."

Week of Sept. 3, "Sinners."

W. A. O'REILLY.

NEW BROOKLYN STOCK

Fifth Avenue Players Open — Cecil Spooner Company Popular

BROOKLYN (*Special*). — Beginning its season 1917-18 on Aug. 27, the Fifth Avenue Theater Stock company presented "Mile-a-Minute Kendall" to crowded houses.

Of last season's players but three members remain, W. G. McWatters, Edmund Abbey and Edward Davis.

Mae Melvin, the leading lady, created a most favorable impression, and there is no doubt that she will prove a valuable addition to the company. The cast also included: Caroline Morrison, Aubrey Bosworth, Edna Preston, Opal Essent, Edward Vail, William Short, William Davidge, and Eleanor Bennet.

Week of Sept. 3, "Rich Man Poor Man."

After an absence of six years Cecil Spooner made her reappearance in Brooklyn in her play "My Irish Cinderella," on Aug. 27, and received such an ovation that she was compelled to address the large audience.

The cast included: Charlotte Wade Daniel, Douglass Drumbrille, Norman Houston, Joe Kennedy, Marie Pettes, George Lessey, George Kelley, Helen Tilden, Jack Lorenze, Clyde Armstrong, and Elsie Graham. Week of Sept. 3 the company will present "The Dummy."

J. R. GARLAND.

"THE RAINBOW" IN ST. PAUL

ST. PAUL, MINN. (*Special*).—A really delightful performance of "The Rainbow" was given by Frank Priest's Shubert stock company at the Shubert Aug. 26-Sept. 1. It has been many weeks since the Shubert has given us so good a play which in the main was so well acted. Edward Arnold, from whom we have long since learned to expect something better than the average stock player has to offer, never appeared to better advantage than in the former Henry Miller roles. Eugenie Young as Cynthia gave her best performance since joining the Shubert forces. Earl Lee gave a clear cut portrayal of Nicholas Hollins, and Guy Durrell gave excellent interpretations of two roles: James Judson and the American Consul. Jack Fee's Edward Fellows and Mildred Davenport's Jane Palmer were striking examples of good acting. With the addition of Isabel Randolph and Richard La Salle week Sept. 16-22, Frank Priest's stock company should be one of the strongest in the land. A straight farce, "The Circus Girl," was the bill Sept. 2-8. "The Nest Egg" with Dorrit Kelton in the leading role Sept. 9-15. "Broadway and Buttermilk" Sept. 16-22.

JOSEPH J. PFISTER.

STOCK SEASON FOR OMAHA

OMAHA, NEB. (*Special*).—In addition to the engagement of Harry L. Minturn, the popular Milwaukee leading man, and Dorothy Shoemaker, one of the stars of the Orpheum circuit, the new management of the Brandeis Theater announces the engagement of Marjory Davis of the Chicago Little Theater and one of the youngest stars of the Oliver Morosco organization in Los Angeles. Helen Joy will be second woman, and character parts will be taken by Mary Hill. William A. Mortimer, director of the Brandeis Players, is now in the city.

The company will open Saturday evening, Sept. 1, in Edward Sheldon's successful play, "Romance."

"FRAN."

EMMA BUNTING IN SAN ANTONIO

SAN ANTONIO, TEX. (*Special*).—Emma Bunting opens her season at the Grand Opera House, San Antonio, Tex., on Sunday, Sept. 2, in "The Return of Eve."

The supporting company includes Geo. Whittaker, Albert Vees, Arma Roma, Miss Bennecke, Miss Cameron, Mrs. Wallace, Fred Wear, Joel Friedkin, Ben Townsley, F. Clarke, Horace Noble, director; Ben Dedecke, scenic artist; and Frederic Clarke, business manager.

FREDERIC CLARKE.

"RAMBLER ROSE" IN ATLANTIC CITY

Julia Sanderson and Joseph Cawthorn Are Seen in Jacobi–Smith Musical Comedy—Other News

ATLANTIC CITY (*Special*).—Atlantic City witnessed the premier performance of "Rambler Rose," a three-act musical comedy, with book by Harry B. Smith and music by Victor Jacobi, produced at the Apollo Theater last night by Charles Frohman, Inc. The charming personality of Julia Sanderson, and the twisted English humor of Joseph Cawthorn—this time minus the third of the trio, Donald Brian—were combined as the starring elements in the production, and, though Miss Sanderson, whose beauty is as fresh and youthful as ever, and Mr. Cawthorn, whose humor still bubbles spontaneously, worked like Trojans to make "Rambler Rose" measure up to the success of "Sybil," the result was far from what was expected, for the author of the book and the composer of the music have given the stars very little opportunity for a display of those talents which have won success in previous vehicles.

Supporting the stars are Robert Rendel, who possesses a pleasing voice and manly personality, Stewart Baird, Ada Meade, George E. Mack, Kate Sergeantson, George Egan, Walter Smith, W. H. Bentley, who staged the production, Ethel Boyd, Doris Pedro, and Wilma Walton. A large chorus forms the ensemble numbers.

The settings are artistic.

Keith's: One of the most beautiful of all dancing offerings is that presented by Adelaide and Hughes at Keith's Theater this week. The stage settings are exceptionally artistic. The production is lifted once and for all out of the act class and becomes what the name implies—a production. Katherine Dahl and Charles Gillon offer their musical interlude, Raymond and Caverly, the erstwhile German comedians, brought to this city their latest fun fest—"The Submarine." The humor of the act is keyed on the topics of the day seen through the periscope of the Y-4 boat. Donahue and Stewart have put together a nonsensical turn that is built for laughing purposes, and serves to amuse the audience. The Misses Leightner and Newton Alexander, in songs and humor; the Caites Brothers in neat dancing turn; the Robert De Mont Trio, in a gymnastic act; Frank LeDent, juggler and the pictures complete the bill.

"Katinka," the Otto Hauerback (now Harbach) and Rudolf Friml musical play, produced by Arthur Hammerstein, is the attraction at the Nixon this week. Howard Langford is Hopper, Clara Palmer is seen as Mrs. Hopper, John Roberts is Igan Dimitri, Kerr Knopf is played by Bernard Gorcey, Eva Lynn is "Katinka." Kovac the Russian dancer and Miss Vincent offer several new dances; while A. Robins with his Walking Music Store, and musical instrument imitations amused. An odd thing about the engagement of "Katinka" is that this is the first time it has played in Atlantic City—the city of premieres.

The bill at the Million Dollar Pier Hippodrome this week includes: Townsend Wilbur, in "A Smart Alec." Grindell and Esther in eccentricities, the Harms Trio, Sensational European Equilibrists, Lester Barnard and Earl Lloyd in a skit entitled "I Need a Lawyer," Kenny and Lusby, dancing and the Emmet Welch Minstrels.

On Tuesday evening the Atlantic City Life Guards held their annual ball in the Million Dollar Pier ballroom. Beach surgeon Bossert, chief of the Guards and the City Commissioners were in attendance. A novel feature of the ball was the bathing suit dance, in which girls, in Annette Kellermann suits, and masked, contest for the prizes for the best Venus-like figure. The contest was spirited, and awakened much interest as to the name of the girl who won the prize. The identity of the winner was kept a secret.

Nora Bayes, who broke the Keith's Theater house record held formerly by Eddie Foy, is to return to the vaudeville house on the Garden Pier beginning Labor Day. It is altogether likely that Miss Bayes will have the honor of closing the house for the season.

Sarah Bernhardt, who played a matinee and evening performance at the Nixon Theater last Sunday, was presented with the key to the city, at the opening ceremonies at the afternoon performance. Mme Bernhardt appeared in excerpts from "Camille," "Merchant of Venice," and "The Star in the Night." The assisting artists were Annie Louise David, harpiste, Idella Patterson, contralto, Albert Donnelly Shadows, Florence Hardeman, violin, Jean Duval in Gems of Art and the Helen Moller dancers.

"Good Gracious Annabelle" plays a three days' engagement at the Apollo Theater beginning Monday next; while George Arliss in his new play "Hamilton" plays the latter part of the week.

On the 24th Al. Woods will produce "A Scrap of Paper," a comedy made from the story by Arthur Somers Roche, with Robert Hilliard starring.

LOUIS CLINE.

OMAHA

OMAHA (*Special*).—Brandeis: Aug. 22, 23, "Come out of the Kitchen," with Ruth Chatterton and Bruce McRae in leading roles. William H. Sams, a former member of the Edward Lynch Stock company, was also a popular member of the company. Houses extremely good. Sept. 1 the Brandeis Players will open for the season of 1917-1918. For the opening week Edward Sheldon's novelty drama, "Romance," will be the attraction. Sept. 9, "Watch Your Step."

Orpheum: The Orpheum opened for the season Sunday, Aug. 26. Included in the bill were Eva Taylor and Laurence Gratten in the farce, "Rocking the Boat." A second topline feature was offered by Nina Payne. Charlie Howard and company were seen in his new comedy, "Cured." A playlet called "Meadowbrook" was presented by Noel Travers and Irene Douglas. Effective as singers and talking comedians, Medlin, Watts and Townes have an act called "The Wife Question." Jay Gould and Flo Lewis offered a musical act and the bill was closed with a juggling act by Nelson.

Empress: Heading the bill for the Empress this week were "The International Revue," in a song and dance trip around the world with Irene Rittenhouse, Harry Downing and Marguerite Evans and a chorus of six. The Archie Nicholson Trio presented a comedy musical number. The Keough Sisters appeared as "The Frolicsome Misses." Wildrid Du Bois called himself "The Jongleur Parisian."

Gayety: Week of Aug. 26, "Hip, Hip Hooray Girls."

Strand: For the first four days of the week "The Lone Wolf." Included in the cast are Hazel Dawn, Bert Lytell, William E. Shay and Edward Abeles. The last half of the week, "The Submarine Eye."

Boyd: "The Slacker" was the attraction all week until Friday evening. Emily Stevens and Walter Miller in the leading roles.

Sun: Sunday and Monday Gail Kane appeared in "The Upper Crust." Tuesday and Wednesday Mary Miles Minter in "Somewhere in America." For the rest of the week June Caprice in "Every Girl's Dream."

FRAD.

CALGARY, CAN.

CALGARY, ALTA. (*Special*).—Grand: Aug. 20-25, "Her Unborn Child," with a satisfactory cast, did good business.

Pantages: Aug. 20-25, "The Winter Garden Revue," The Five Sully's, Willie Solar, Mori Brothers and Norrine Coffey. All good acts. Business good.

Allen: Jack Pickford and Louise Huff in "What Money Can't Buy."

Regent: "On Trial."

GEORGE FORBES.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—Marc Klaw is here and witnessed the local premiere at the Columbia of "Here Comes the Bride." A crowded house greeted the play and the stamp of approval was placed on the comedy. Harrison Ford and Bertha Mann had the leading roles. Joseph Montrose, the Western manager for the K. and E. firm is on the ground.

The Alcazar is still running to capacity, with Kolb and Dill in "The High Cost of Loving."

The Cort had a big card in Morosco's presentation of Blanche Ring in "What Next." A capacity house was present to welcome the return of the star to our midst. The play has a chorus of "California Peaches," as the advertisement reads.

The Wigwam is doing well with "The Frame-Up." The policy of the house is to be changed and on Sept. 2 vaudeville and pictures will be given instead of dramas.

The Strand is running to capacity, showing "The Lone Wolf," a picture with S. F.'s favorite actor as the star. Bert Lytell, who has starred at the Alcazar for many seasons, is responsible in a great degree for the big business.

Pantages is running on to good business, with vaudeville and pictures; likewise the Casino and "Hip."

The Orpheum's new numbers, all "hits," are Louise Dresser, William Gaxton, Charles Olcott and Ralph Dunbar's Maryland Singers.

A. T. BARNETT.

MINNEAPOLIS

MINNEAPOLIS, MINN. (*Special*). — The 1917-18 season at the Metropolitan was ushered in Sunday evening, Aug. 26, by the local favorite, Fiske O'Hara, in his new play, "The Man From Wicklow." The popularity of this Irish singing actor was attested by well filled houses. "The Man From Wicklow" is picturesquely staged and acted by a company which includes Patricia Clary, May Donnelly, W. T. Sheehan, Robert Toms, Lillian Shaffner, J. E. Miller, J. P. Sullivan and Hattie Foley.

Week beginning Sept. 2, "Very Good, Eddie." Other September bookings include a return engagement of "Fair and Warmer," week of Sept. 9, and "Potash and Perlmutter in Society," week of Sept. 16th.

The Orpheum opened its present season on Aug. 19, and everything indicates that this ever popular vaudeville house will have a season of more than ordinary interest.

The New Palace, New Grand and Pantages, all of which have been open all Summer, continue to play to packed houses, as do the motion picture houses.

CAROLINE BEEDE.

AN ANNOUNCEMENT
TO

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ST. JOHN, N. B.

ST. JOHN, N. B. (*Special*).—Henry W. Savage's popular "Every Woman," which opened in Halifax, began a season here at Keith's, playing to capacity business. Mr. Ahearn, who played the part of Passion in the play, was a guest of honor at a special banquet at which Mayor Hayes was present.

"Every Woman" is booked ahead to Boston, New York and from there across to the Pacific Coast.

PERCY GIBSON.

STEIN'S MAKE-UP
NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

MILWAUKEE

MILWAUKEE, WIS. (*Special*).—The most notable change in the theatrical circles for the season of 1917-18 is that in the policy of the Shubert Theater. For many years past the Shubert has been the home of stock and the patronage was remarkably steady at all times. Under the direction of Manager Niggemeyer this house has won for itself quite a reputation in stock productions. The new policy of the house is to run traveling companies.

The first production given under this policy is "Her Unborn Child," a sex play that is enjoying a very good run.

The Empress Stock Company played all through the Summer and now houses some of the company that played there several years ago. Walter Scott is still manager of the house and enjoying the record of keeping the house going longer than any previous manager in the career of this theater. Chubby Drisdale is drawing as an old-time favorite. Wrestling matches are added occasionally to the program.

Earl Steward, who managed the Majestic for the past season, has gone to the Pacific Coast and will supervise the Orpheum Circuit theaters in that territory. As his successor, Mr. Bennett is proving very successful. The bill this week was headed by Allan Brooks in "Dollars and Sense." The bill included Felix Bernard and Eddie Janis, Miss Dong Fong Gue and Harry Haw, Conroy and LeMaire and Billy Montgomery and George Perry.

The Orpheum Theater is playing motion pictures to fairly good sized audiences. The feature for this week is "Idle Wives."

William Gray, formerly manager of the Miller Theater, has been succeeded by Jack Yoe, who managed the Orpheum for some time. Mr. Yoe is well known by patrons of local houses and his connection with this newest of Milwaukee theaters was pleasant news. This week's bill opens with Richard the Great, a monkey of remarkable intelligence. Others on the bill are Howe and Howe, Sadie Sherman and "A Corner in Wireless."

This is anniversary week at the Palace. Manager Billings states that the attendance for the entire year since the house opened has been very high and the Palace is enjoying many capacity performances. This week's bill has Dolores Vallecita, Lew Welch and company and Dunbar's Old Time Darkies.

The Davidson is playing "Potash and Perlmutter in Society" to a very good attendance. This play was seen here before but still draws very well.

At the Alhambra Billie Burke is seen in "The Mysterious Miss Terry." Douglas Fairbanks is coming. This high class grade of programs is bringing some mighty nice houses to the Alhambra. George Fischer is still managing this popular theater.

Alice Brady in "Darkest Russia" is seen at the Princess.

"The Whirly Girlie Girls" is the offering at the Gaiety.

"The Neglected Wife" is still playing weekly at the Strand. "The Midnight Man," with Jack Mulhall, is the feature for the week. William Gross continues to successfully manage the Strand. This theater has secured itself firmly on the list of "capacity houses."

JOSEPH A. KISS.

PROVIDENCE

PROVIDENCE, R. I. (*Special*).—The Eastern Film Company's plant, located on Elmwood Avenue, was swept by fire and was totally destroyed on Thursday morning. The loss is estimated at $100,000. The burned building was formerly the old Park Brew and before that a car barn for the Audubon Line. The property was owned by Frederick S. Peck, of Barrington.

"Lucky O'Shea" was played at the Opera House, with Allen Doone in the leading part. Theodore Burt Sayre is the author. The play scored a success with Providence theater-goers.

Fays: George L. Lewis, Charles Mylott, George H. Timmons and Edna Ellis, in a sketch; Bob Tenny, Bud and Jessie Gray, Brown and White, Charles Lawler, "The Five Williams," "Mother O' Mine" (film), "A Soft Tenderfoot," and Pathe News, made a good bill.

Emery's Majestic: This week's bill includes Thomas Martin, Crystal Benson and Julia Shaw in a sketch, Clarence Wilbur, Brown and McCormack, Flo and Ollie Walters and Peltier Valero.

The Modern Theater is showing "A Romance of the Redwoods," featuring Mary Pickford, and "The Barker," with Lew Fields.

Bijou: "Souls Triumphant" (film).

Empire: "By Right of Possession" and "High Speed" (films).

Commencing Labor Day, the Emery will reopen with "Come Back to Erin."

ELMER C. SMITH.

OTTAWA, CANADA

OTTAWA, CAN. (*Special*).—Dominion: Mable Harper and company, Green, Miller and Green, Jack Fitzgerald, Regal and Bender, and Aerial McGinleys pleased capacity audiences Aug. 27-29.

Russell: Dark.

The Family: Vaudeville and pictures, Aug. 27-Sept. 1, to very big business.

J. H. DUBÉ.

HOBOKEN—UNION HILL, N. J.

HOBOKEN, N. J. (*Special*).—Empire: The second attraction of the burlesque season at this popular playhouse was "Some Babies," presented by the Sheldon Producing Company, with a cast of clever entertainers including Grace Fletcher, Tom Coyne, Harry Levan, and Eddie Fox. Capacity business at every performance. Week Sept. 3, Jack Reid and "The Record Breakers."

Loew's Lyric: Mme. Petrova in her screen success, "The Law of the Land," which proved to be one of the best photoplays ever presented in this city. The vaudeville part of the program consisted of such clever acts as Evelyn May and Company in a one-act comedy-drama, "Live-Wires," with Ford Fennimore and Desmond Gallagher. Amanda Grey and Southern Brothers in a singing and dancing number, Bush and Shapiro, Mary Donahue, Kennedy and Kramer, Gunther and Clark, and Alice de Garmo for week commencing Sept. 27 with S. R. O. at every performance.

UNION HILL, N. J. (*Special*).—Evelyn Varden, the former leading woman of the B. F. Keith Stock Company, has been engaged by Daniel Frohman as leading lady for his new production entitled "Seven Days' Leave" which is to be presented for Broadway approbation early in September. Miss Varden is to have the role of a German spy in the play, which is by the author of "The Story of The Rosary." The play has met with great success in London. Mr. Frohman came over to see the work of the Union Hill Stock Company several times last season and was deeply impressed with Miss Varden's work.

The B. F. Keith Stock Company at Union Hill, under the very careful direction of W. C. Masson, has justly earned the reputation of turning out more Broadway stars than any similar institution. Among the most recent to strike the famous "White Way" were Jane Cowl, Lowell Sherman, Lynn Overman, Ann Murdock, Ann MacDonald, Jessie Pringle, Francine Lorrimore, Margaret Green, and last but not least, Evelyn Varden, who no doubt will win the success she deserves. Unlimited praise and credit is due to that master of stage directors, W. C. Masson, who is strongly instrumental in the Broadway appearance and the success of so many prominent players.

C. A. BITTIGHOFER.

LAWRENCE, MASS.

LAWRENCE, MASS. (*Special*).—The picture houses presented elaborate programs for the final week of the Summer season, and many popular stars were secured for the pictorial part of the week's entertainment.

At the Empire (Ralph A. Ward, manager) two snappy bills of vaudeville were arranged. For the first half of the week the bill included: "Nat Nazara Trio"; Barban Manthey and company; William Cahill, "The Man From Ireland," and "The Tenleys." The feature picture was a Paramount, Sessue Hayakawa in "Hashimura Togo." Last half: The vaudeville bill was headed by William Tate in the great English satire "Motoring." The feature picture was a Brady-World production, Carlyle Blackwell and Jane Elvidge in "Youth."

Broadway (Fred Demara, manager): (Feature pictures) Aug. 27-29, Harold Lockwood in "The Haunted Pajamas"; Aug. 30-Sept. 1, Valeska Suratt in "Wife No. 2."

Premier (James Toomey, manager): (Feature pictures) Entire week of Aug. 27, Billy Burke in "The Mysterious Miss Terry."

Victoria (John F. Maguire, manager) (Feature pictures) Aug. 27-29, William Courtenay in "The Hunting of the Hawk"; Aug. 30-Sept. 1, Jack Gardner in "The Land of Long Shadows."

Strand (Frankel and Brady, managers): (Feature pictures) Aug. 27-29, Marian Swayne in "The Little Samaritan." Last half: Aug. 31-Sept. 1, Anna Pavlowa in "The Dumb Girl of Portico."

Star (Frank Boschetti, manager): (Feature pictures) Aug. 27, 28, Violet Mesereau in "Little Miss Nobody"; Aug. 29, 30, Allan Holubar and Louise Lovely in "The Field of Honor"; Aug. 31-Sept. 1, Crane Wilbur in "The Painted Lie."

Colonial: (Dramatic stock) The Emerson Players in "Arms and the Girl"; next week, Sept. 3, "Sinners."

Opera House (playing road attractions) (John R. Oldfield, manager): The Opera House will open its thirty-sixth season on Sept. 4 with "Flora Bella." "Everywoman," Sept. 8.

W. A. O'REILLY.

HUTCHINSON, KAN.

HUTCHINSON, KAN. (*Special*).—De Luxe Theater (Motion Pictures): Jack Pickford and Louise Huff in "Freckles," Aug. 27, 28; "The Neglected Wife," Aug. 29; "The Millionaire Double," with Lionel Barrymore, Aug. 30, 31; Marguerite Clark in "Helene of the North," Sept. 1.

Royal Theater: William Russell in "Shackles of Truth," Aug. 27, 28; Dorothy Phillips in "A Doll's House," Aug. 29, 30; Billy West, Aug. 31.

Riverside Park: The Ginger Girls Musical Comedy company beginning Aug. 26.

C. W. OSWALD.

SPOKANE

SPOKANE, WASH. (*Special*).—Auditorium—Dark, Aug. 20-25.

Pantages—"Little Miss Up-to-Date," a snappy musical comedy, carrying good singers and dancers and a wardrobe of original costumes, was the feature of the bill Aug. 20. Others: Harry Breen, comedian; "Salvation Sue," good comedy drama, starring Octavia Handworth; Adams and Guhl, blackface comedians; "The Four Roses," girls in "Lavender and Lace," present athletic and acrobatic dancing numbers.

Hippodrome—"A Masked Frolic," introducing Louis Willis and his partner, balancers, and Bessie Glibert, cornetist, was the headliner for the first half of week of Aug. 19-25. Others on the bill: James Guy Usher and Nina Glibert, comedy sketch; "The Opponents"; Gordon, Posty and Mansell, songs, dancing and patter; Doyle and Wright, songs and jokes; Mary Billsbury, songs. Second half: Venetian Four, instrumentalists, headliners. Others: Van Fields and Rena, juggling act; Margaret Ryan, comedienne; Morton and Wells, comedy sketch; "The Button Busters," jokes. A fine exhibition by Arabian acrobats winds up the bill.

Tyrone Power, who is en route to New York to play an engagement in the legitimate drama, spent several days in Spokane this week investigating the proposition of opening a moving picture studio here with himself as the star. Mr. Power was given an enthusiastic reception as he stepped off the train and after greetings by the mayor, representatives of the Chamber of Commerce and the Ad Club, he was escorted by a brass band to the Davenport Hotel where an informal levee was held. Later he was the guest of honor at a business men's luncheon and spent a day or two visiting lakes, rivers and mountain resorts. He was a special attraction at the regular assembly luncheon of the Chamber of Commerce, also at the Ad Club and Rotary Club where he gave brief talks. Thursday night a complimentary dinner was tendered the actor by 200 Spokane citizens. Mr. Power expressed the hope that business conditions would so shape themselves that he could return to this city and open a studio. He said he had found climatic conditions unsurpassed and a wealth of scenery such as he desired for his productions.

REN H. RICE.

FALL RIVER, MASS.

FALL RIVER, MASS. (*Special*).—Bijou: Bill Aug. 27-Sept. 1, Wood, Melville and Phillips; Ford West and Bud Hale; Sam Berk and Lillian Broderick; DeVoe and Statser; Charlie Murray in "The Betrayal of Maggie"; Pathe News. George Beban in "The Cook of Canyon Camp." Marguerite Clark in "The Amazons." Pearl White in "The Fatal Ring." "Pants of the Park." "The Right to be Happy." Reno. "The Greater Duty." St. Jenks and Victoria Allen. Ben Smith and the Eskimo and Seals pleased the usual S. R. O.

Plaza: Gladys Brockwell in "To Honor and Obey." "The Neglected Wife." "Little Speck in Gardened Fruit," and a Bud Fisher Cartoon Aug. 27-Sept 1, to good attendance.

American: Second episode of "The Gray Ghost." Jimmy Dale, Myrtle Gonsales in "Mutiny." "The Cross Eye." Frank McKenna Photo Play. Francis X. Bushman appeared in person Aug. 27 to the delight of the many patrons. Mabel Taliaferro in The Strand Co. in "Perils of Our Girl Reporter" Aug. 27-Sept. 1 to good attendance.

Academy: The season will open Labor Day, Sept. 3.

Globe, Palace and Lyric: Attracting good attendance.

Empire and Strand: Under construction; open late in the season.

Charles A. Goettler, the manager, who is with "Chin Chin" this season, was in town on the 25th, calling on his many friends. His company will play the Providence Opera House week Sept. 3.

Anna Leon, the leading woman, is spending her vacation at Tiverton, Rhode Island, where she has a beautiful summer home.

"Eddie" Boas, late manager of the Academy is now stationed with Battery E, 21st Field Artillery, Leo Springs, Tex., and may soon go to France in the office staff of General Pershing. J. Fred Miller was in town Aug. 25.

W. F. GEE.

FT. DODGE, IA.

FORT DODGE, IA. (*Special*).—For his courtesy to the guardsmen during the past months Manager Henry Lego, of the Majestic Theatre, was presented with a gold chain and charm by the members of Company F. Mr. Lego has been admitting guardsmen free at his theater since their call to the colors and the men took this means of showing their appreciation.

J. Jolly Jones, Jr., Metro representative, with headquarters in Des Moines, Ia., was calling on old friends Aug. 19. Mr. Jones was formerly manager of the Princess Theater and Magic Theater of this city.

Frank Schaffner, of Gordinier Stock, Des Moines, Ia., spent Sunday with his parents in this city.

LILLIAN M. RANKIN.

PLAY WEEK OUT IN CHICAGO

Rehearsal of "A Daughter of the Sun" Promises That It Will Take—Theater Tattle of the Second Metropolis

CHICAGO, (*Special*).—Leo Carillo and Grace Valentine close with "Upstairs and Down" at the Cort shortly in order to join "Lombardi, Ltd.," another Morosco play, both having been in the original production of the latter play at Los Angeles.

Mabel Florence has given up dramatic work and is demonstrating for a commercial concern on the road, being last heard of at Peoria, Ill. Oscar Briggs, until recently associated with Miss Florence in vaudeville, is now with Maggie Le Claire in a vaudeville act.

Boyle Woolfolk's "The Merry-Go-Round," a tabloid, fashioned after the big revues, opened recently at East Chicago and looks like a winner.

Aubrey Stauffer's "Gloria's Romance" opened Sunday, Sept. 2, at Michigan City, Ind.

Gilbert Wells and Lillian Gilford, of "You're in Love," at the Garrick, were married at Crown Point, Ind. The bride lives at Maywood and the groom's home is at Milwaukee.

Otis Skinner comes Sept. 10, with "Mister Antonio."

"Parlor, Bedroom and Bath" will only remain five weeks at the Olympic and will be followed on Sept. 30 by "Canary Cottage."

Will J. Davis is now acting president of the Strollers' Club. Robert Sherman resigned at a recent meeting and Mr. Davis being first vice-president is advanced to the place of honor.

The stock company at the Wilson Avenue Theater in Chicago had a very prosperous Summer season. There was talk of taking the Harper Theater in that city and continuing, but the plan was abandoned. Herman Lieb left Chicago, week Aug. 27, for New York by rail, and Mitchell Harris and wife, Ruth Towle, made the trip by auto.

Edgar Murray, Jr., juvenile leading man; Carl Way, character man, and Bob Jones, stage manager, made their appearance with the Crown Players at the Crown Theater in "Within the Law." The bill presented this week is "Rock of Ages," with "The Yellow Ticket" to follow. "The Marriage Question" seen last week at the Imperial, will be presented shortly at the Crown in its revised form. Ed W. Rowland and Lorin J. Howard have great confidence in that play and are sure that with proper changes the play will prove a winner.

Rowland and Howard's "A Daughter of the Sun," which is now in rehearsal here, will be one of the most pretentious dramatic productions seen on the International circuit this season, carrying a company of nineteen people. The play was written by Lorin J. Howard and Ralph T. Kettering.

Thirty applications for membership in the Actors' Equity Association followed the meeting held in Chicago last week, according to the report of L. Andrew Castle, Chicago deputy. The association refused to accept the resignation of Mr. Castle as Chicago representative because he has gone to Rockford with the soldiers, but insisted that he represent the organization from that point just as he has done "on the road."

Rowland and Howard's "The Honeymoon Isle" and "The Movie Girls" play the Hodkins time following their present tour of the Pantages circuit, the Southwest circuit having recently become a part of the Pantages circuit.

Rowland and Howard's "The Smart Shop," was especially engaged for the opening bill of W. S. Butterfield's new theater at Flint, Mich., Aug. 30.

SEND-OFFS ON THE POTOMAC

"The Country Cousin," "The Rambler Rose" and "All Made in Washington," Start in the National Capitol

WASHINGTON, D. C. (*Special*).—"The Country Cousin," a new four-act comedy by Booth Tarkington and Julian Street, presented under the direction of Klaw and Erlanger and George C. Tyler was given at the New National Theater Aug. 27, inaugurating the regular Fall and Winter season.

[The play was produced in this city Monday night, Sept. 3, and will be reviewed in next week's MIRROR.—ED. MIRROR.]

Another brand new show was on view at the National Theater, week Aug. 27, opening to a crowded house. "The Rambler Rose," by Victor Jacobi, responsible for the score and Harry B. Smith's book and lyrics, produced by Charles Frohman, featuring Julia Sanderson and Joseph Cawthorn and a company of staunch strength and musical merit. George Arliss follows in "Hamilton," a new play by Mary P. Hamlin and Mr. Arliss, portraying Alexander Hamilton, First Secretary of the United States Treasury.

At the Belasco the William Fox big fairy fantasy "Jack and the Beanstalk" during the past week crowded the house for fourteen presentments.

Poli's opened for the present season, Sunday night, Sept. 2, with "Peg o' My Heart." The Poli policy for the major portion of the coming season embraces a line of road attractions booked independently. "Common Clay" follows under the direction of A. H. Woods, presenting Thomas E. Shea in the character of Judge Filson.

Manager A. Julian Brylawski of the Cosmos Theater, presented week Aug. 27 for the first time on any stage, his own production of a tabloid musical comedy in three scenes entitled "All Made in Washington." The book and music by Arthur J. Manvell, the theater orchestra director, and his brother Harry C. Manvell. The production is up to the moment full of national airs employed in big patriotic ensembles.

The bill at Keith's during the present week presents Joan Sawyer, exponent of the modern dance, assisted by George Harcourt and her own Jazz Band.

Washington box offices have a roll of honor of their own—John C. Chevalier of Keith's, Eddie Talbert of Poli's, and Miles Shipman of the National, all have joined the colors.

JOHN T. WARDE.

WORCESTER, MASS.

WORCESTER, MASS. (*Special*).—Introducing a genuine novelty at last, comes the little Crystal Theater into view with a musical comedy-movie sandwich, opening on Labor Day under new management. It was formerly a movie house but will offer, from now on, tabloid musical revues together with some eight reels of pictures.

The regular season opens at the Worcester, Labor Day, with "Good Gracious Anabelle," opening its season here with a dress rehearsal Sunday night. Burlesque, "The Tempters," Aug. 30-Sept. 1, proved a good show, well dressed and clean with a genuine star in Zallah, an Oriental dancer, who fails to offend but is artistic.

Items of importance during the week in vaudeville bring to light the fact that "Break the News to Mother," of the days of '98, is still a song hit of real power as offered by Morris and Braun, two girlies who are trying out some new stuff over the Poli time. They appeared at the Plaza Aug. 30-Sept. 1. Will Ward and Girls in a new act went over so big at the opening at Poli's that Ward had to make a curtain speech.

Full week programs have come into sudden vogue in Worcester, the Strand playing Artcraft releases, started the ball rolling, the current bill being "Seven Keys to Baldpate," Oct. 27-Sept. 1. Along comes the New Park with a change to week showings of Goldwyn pictures and also "The Slacker" with Emily Stevens to follow in the near future.

Owing to the shift taken by the New Park, the Metro service has gone over to the Plaza, one of the Poli houses playing a combination bill. As the houses are practically next door, some of the business may go with the transaction.

GEORGE BRINTON BEAL.

BOSTON, MASS.

BOSTON (*Special*).—Yesterday afternoon "Old Lady 31," with Emma Dunn as the star, began a limited engagement at the Plymouth Theater and will undoubtedly attract large houses, as the fame of this well-liked play has preceded it.

On Saturday evening the Tremont Theater, which has been showing moving pictures of the Italian Battlefront, opened its regular season with "Turn to the Right," before a most enthusiastic audience.

The stock company at the Globe is presenting "The Girl I Left Behind Me." This melodrama was a favorite with the Castle Square Stock Company under John Craig, and was given many times at that house, but its last performance there was in 1907 and it has not been seen in Boston since.

"Here Comes the Bride," at the Hollis Street Theater, continues its successful engagement, and the musical comedies in town are all proving popular, especially with the soldiers and sailors here.

At the other theaters: Colonial, "Have a Heart"; Park Square, "Canary Cottage"; Shubert, "His Little Widows"; Wilbur, "Oh, Boy."

The Majestic opened its doors last night for a week of Fox's film of "Jack and The Beanstalk." Within the last year or two this house has had several long runs of motion pictures, but for "Jack and The Beanstalk" only one week is allotted.

D. CLAPP.

ATHOL, MASS.

ATHOL, MASS. (*Special*). — Steinberg's: Watson's Orientals, Aug. 17; good company; excellent business. "Flora Belle," Aug. 27; very good company; fair business. "Fighting in France" (film), Aug. 31. "O, You Kid," Sept. 3

CHARLES A. HORNN.

DALLAS

DALLAS, TEX. (*Special*).—Majestic: Interstate vaudeville, Steve von Puhl, manager. An evenly balanced and first class bill is on the boards for the week of Aug. 26. Noel Travers and Irene Douglass in "Meadowbrook Lane," by the indefatigable Edgar Allen Woolf, is excellent. This little sketch is well done and got a big reception. "Variety de Danse," with Maria Gambarelli and Alfred de la Roque, of La Scala, Milan, and a corps de ballet, is a beautiful act. Miss Gambarelli is a charming creature, and dances with a poetic fervor and lissome grace rarely equalled. Mr. de la Roque displays sureness and precision. Their opening number, La Nimpha-Les Trides, is technically the best. However, an allegorical finale, depicting the present world struggle, with Miss Gambarelli appearing as Columbia at the finish, is a knockout. Four curtains. Reddington and Grant occupy the number one spot in "Bounce Inn," which, as the name implies, is a tumbling stunt on elastic canvas. "A Few Minutes of Minstrelsy," with Johnson Brothers and Johnson, drags. The ensemble numbers are good, but the gags need cleaning and pressing. Tom Kerr and Miss Steffy Berko have a turn that is decidedly refreshing. Marion Harris, billed as Syncopation's Scintillating Star, belongs to the personality school. Although her act runs only eight minutes, she stopped the show for a bit, so great was the encoring. Quite the funniest thing in slapstick comedy since the days of Harry Bulger, Frank Daniels, Snitz Edwards, and others of their ilk, is "Bluff," with Frank Burt and Ed Johnson. Johnson appears as a hobo type, carrying a small banjo, while Burt handles a fiddisher part, his instrument being a flute. With a young lady feeder, they uncork some screaming hokum and such. Big hit.

Hippodrome: Popular price vaudeville. Week of Aug 26, Cherry and Malone, athletic stunts, Prelles Circus of Trained Animals, Miss Vivian and company, Adair and Young, blackface work; Luck and Good, s. and d.; Joe Brennan, Irish stuff, and Pathe weekly. Good business.

Jefferson: Capt. Louis Sorcho and his Submarine Show, in addition to Pantages' Vaudeville. Packed houses all week.

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LOWELL, MASS.

B. F. Keith's: Aug. 26. Marquerite Snow with Alma Hanlon, Rose Coghlan, Arthur Donaldson and Edward Mackay in "The Faded Flower." Week Aug. 27, Evelyn Nesbit and her son Russell Thaw in "Redemption." Roscoe "Fatty" Arbuckle in "His Wedding Night." Excellent business.

On Sept. 3 B. F. Keith's will open with a first class vaudeville show.

Merrimack Square: Aug. 26. Francine Larrimore in "The Royal Pauper," Aug. 27, 28 and 29 Sydney Ainsworth in "On Trial." Excellent business.

Owl: Aug. 26. "The Mute Appeal," "American Methods," "Annie For Spite." Very good business.

Royal: Aug. 26, Jules Verne's "Around the World in 80 Days" and "The Scarlet Runner." Aug. 27 and 28. "The Light of Darkness," "The Rink" and "The Mystic Ham." Very good business.

Jewel: Aug 26. "Dulcie's Adventure," Universal Weekly and others. Aug. 27 and 28. "The Scarlet Letter," 6th episode, "The Grey Ghost," Fair business.

Crown: Aug. 26, "The Struggle," and others. Aug. 27 and 28: "The Mirror," and others. Good business.

Playhouse and Academy of Music dark.

L. E. BARDUC.

STEIN'S MAKE-UP

NEW YORK

JERSEY CITY, N. J.

JERSEY CITY, (*Special*). — Al Reeves' Beauty Co. made things lively at the Majestic Theater Aug. 27-Sept. 1 to packed houses. Al Reeves and Dave Lewis maintained the chief comedy roles. The musical numbers and scenic effects are elaborate and there are also some interesting dances. The Wood Sisters, Maybelle Gibson, Edwin Guhl, Tommy Dore and Dave Lewis contributed comic specialties. Leighton and Braddock work hard with Al Reeves in his act. Sam Sidman's Co. Sept. 3-8.

The Academy of Music season commences Sept. 1 with the Jay Packard Stock Co. in "The Woman Who Paid." A lot of old favorites are in the company.

A great bill was presented at Keith's Theater Aug. 27-29 to crowded houses. The big number was "Wifeing" with Harold Vosburg and a fine supporting cast. Mack and Williams did a good acrobatic dancing act, and a capital skit called "Have Your Picture Taken" was given by Buzzelo and Parker. Virginia Rankin made a hit with her vocal selections. James B. Donovan and Mary Lee had an excellent act. Fred J. Ardath's comedy "The Blacksmith Shop" is one of the best things of its kind in present-day vaudeville. The feature photo play is "The Lair of the Wolf," in which Donpa Drew has the principal part. Appearing Aug. 30-Sept. 1 were: Dawne June; Roberto, assisted by Verrera; Harry Ralph's "A Fishing Party"; Hack and Hanson and Butterfly Pictures.

Palisades Amusement Park is the Mecca these days and nights for people who seek refined amusement. The free band concerts and out-door circus entertainment appeal forcibly to the patrons of the resort; the Natatorium as a swimming pool continues to attract large patronage morning, noon and night.

Frank D. Lane is back at his home in this city after spending several months as a member of a stock company in Canada, where he played character roles, painted scenery, rehearsed the cast as stage manager, sometimes led the orchestra and did press agent work and frequently played the piano and drums. WALTER C. SMITH.

BILLINGS

BILLINGS, MONT, (*Special*).—The Babcock opened its season Aug. 18, with "Very Good Eddie." A capacity audience greeted the niftiest little musical show ever presented in Billings. Georgie Mack played the title role, while Helen Raymond, Harry Linkey, Theodora Warfield and Denman Maley gave excellent support. Florence Earle, Lavina Winn, Harry Myers and Jean De Briac handled minor roles effectively. Elaine Ford and Ralph O'Brien were splendid in several dance specialties. A small, handsomely gowned chorus possessed good looks and real singing voices.

The American Theater, formerly devoted to pictures, will open Oct. 1. Pictures and vaudeville will be shown.

A large pipe organ has recently been installed in the Strand Theater, and it is now one of the finest houses in the city.

EDWARD C. MARTS.

ST. PAUL

ST. PAUL, MINN. (*Special*).—The Orpheum rang up the curtain on the 1917-18 season Aug. 19-25 with a very satisfactory bill. Harry Giblin is again the chief box-office man, and C. E. Burroughs the popular manager. Mr. Burroughs has just installed receptacles for electric irons in all dressing rooms, which innovation is bound to make a decided hit with the feminine contingent. Bill Sept. 2-8 included Fleta Brown and Herbert Spencer, "Submarine F7," Gonne and Albert, Georgia Earle company, Milo, Sept. 9-15, Gean Adair in "Maggie Taylor, Waitress," Wood and Wyde, Clifford and Willis, "The Hunt," Delro and Paul McCarty.

The Metropolitan began its season with "Very Good Eddie," Aug. 26-Sept. 1. Fiske O'Hara in "The Man from Wicklow," Sept. 2-8 (fair week). "Potash and Perlmutter in Society," Sept. 9-15. "Fair and Warmer," Sept. 16-22.

The Strand (formerly Grand) was taken over recently by Finkelstein and Rubens, and rechristened the New Garrick. Paramount-Artcraft are the chief pictures shown. The same firm controls the New Princess and Majestic, both picture houses, and the New Palace, given over to ten and twenty-cent vaudeville.

The Star again started burlesque Aug. 19.

JOSEPH J. PFISTER.

ST. JOSEPH, MO.

ST. JOSEPH, MO. (*Special*).—The coming week will see all theatrical plans for the city complete for the season.

The Crystal, after a short shutdown for repairs and redecorations, opened Aug. 26 with a program of six vaudeville acts and the feature serial picture of Ruth Roland in "The Neglected Wife." Paul Schroeder is again the popular manager.

The Tootle Theater will again be the home of the Dubinsky Brothers Stock Company, with almost the entire list of the favorites of last season again on its boards. The Dubinsky Brothers will also have a company and theater in Kansas City this season. Their opening attraction here will be "Our Wives," Sept 2-8.

The Electric, with its "live-wire" manager Fred Cosman in charge, has had a continuous season of crowded houses all during the Summer and will swing into the new season without a break. Two acts of vaudeville, with feature pictures as the main program and added attractions of war pictures, has made a great success at this theater.

Last, but not least, the Lyceum, C. U. Philley manager, will open the new season shortly with a splendid booking of the best attractions on the road.

JOHN A. DUNCAN, JR.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

AFTER Office Hours (Arthur C. Alston): N.Y.C. 3-8; Trenton, N. J., 10-12; Paterson, 13-15; Buffalo, 17-22.

BERNHARDT, Sarah: N.Y.C. 1-15.

BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15—indef.

CLARKE, Harry Corson and Margaret Lane (Owen, Empire Theater, Calcutta, India—indef.

COUNTRY Cousin (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. 3—indef.

COWL, Jane (Selwyn & Co.): B'klyn, 10-15.

DAUGHTER of the Sun: Chgo. 3-8.

DAYBREAK (Selwyn and Co.): N.Y.C. Aug. 14—indef.

DE LUXE, Annie (Arthur Hammerstein): N.Y.C. 4—indef.

EVERYWOMAN (Henry W. Savage: Laconia, N. H. 6, Manchester 6, Lawrence, Mass. 8, Boston 10-29.

EXPERIENCE (Wm. Elliott and Comstock and Gest.: Washington 3-8, Pittsburgh 10-15.

EXPERIENCE (Wm. Elliott and Comstock and Gest): Indianapolis 10-15.

EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22—indef.

FLAME, The (Richard Walton Tully): Toronto 3-8, London 10, 11, Hamilton 12, 13, Port Huron, Mich. 14, Ann Arbor 15.

GIRL Without a Chance (Robert Sherman): Columbus, O. 2-8, Indianapolis 10-15, Ashtabula, O. 18, Dunkirk, N. Y. 19.

GIRL Without a Chance (Robert Sherman): Louisville 3-8, Chgo. 9-25.

GIRL Without a Chance (Western; Robert Sherman): Marshfield, Wis. 10, New London 11, Fairchild 12, Ellsworth 13, River Falls 14, St. Peter, Minn. 15.

GOING Straight: Chgo. 3-8.

GOOD for Nothing Husband (Western; Robert Sherman): West Point, Ia. 9, Buxton 10, What Cheer 11, Marengo 12, Brooklyn 13, Toledo 14, State Center 15, Bridgewater 16, Humboldt 17, Jewell 18.

GOOD for Nothing Husband (Eastern; Robert Sherman): Gallipolis, O. 10, Pomeroy 11, Parkersburg, W. Va. 12, Sisterville 13, McKeesport, Pa. 14, 15, Boswell 17, Vandergrift 18.

HEART of Wetonah: Paterson, N. J. 6-8.

HERE Comes the Bride (Klaw and Erlanger): Boston Aug. 27—indef.

HIS Bridal Night (Perry J. Kelly): Detroit 3-8, Port Huron 10, Saginaw 11, Flint 12, Muskegon 13, Grand Rapids 14, 15.

INNER Man (Messrs. Shubert): N.Y.C. Aug. 13—indef.

JUST a Suggestion (Oliver Morosco): Los Angeles Aug. 6—indef.

LASSOO, The (Victor Mapes): N.Y.C. Aug. 13—indef.

LEAVE It to Me: Hoboken, N. J. 3-8.

LITTLE Girl in a Big City (Arthur C. Alston): Buffalo 3-5, Pittsburgh 10-15, Cleveland 17-22.

LITTLE Girl That God Forgot: Kansas City 3-8.

LUCKY O'Brien (Allen Doone): N.Y.C. 3—indef.

MAN Who Came Back (William A. Brady): N.Y.C. Sept. 3, 1918—indef.

MARY'S Ankle (Al H. Woods): N.Y.C. Aug. 6—indef.

MILLIONAIRE and the Shop Girl: Omaha 3-5, St. Joseph, Mo. 6-8.

O'HARA, Fiske (Augustus Pitou): St. Paul 2-8, Eau Claire, Wis. 9, Red Wing, Minn. 10, Winona 11, Rochester 12, Owatonna 13, Faribault 14, Mankato 15.

OLD Lady 31 (Lee Kugel): Boston 3—indef.

ONE Girl's Experience (C. S. Primrose): Burlington, Wis. 5, Sterling, Ill. 6, Henry 7, Peoria 8, Springfield 9, Canton 10, Beardstown 11, Taylorville 12, Rantoul 13, Kankakee 14, Gary, Ind. 15, Waukesha, Wis. 16, Racine, 17, Peru, Ind. 18.

OUR Betters (John D. Williams): B'klyn, 1-8.

PALS First (J. Fred Zimmerman): Chgo. Aug. 12—indef.

PARLOR, Bedroom and Bath (A. H. Woods): Chgo. Aug. 26—indef.

PAWN, The (Messrs. Shubert): N.Y.C. 3—indef.

PEG o' My Heart: Washington 3-8.

PETER Ibbetson (Lee Shubert): N.Y.C. 3—indef.

POLLY With a Past (David Belasco): N.Y.C. 6—indef.

POST, Guy Bates (Richard Walton Tully): N.Y.C. 3—indef.

SKINNER, Otis (Chas. Frohman, Inc.): Syracuse, N. Y. 7-8, Chgo. 9—indef.

TAILOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27—indef.

13TH CHAIR (William Harris): Phila. 3—indef.

THIS Way Out (J. Fred. Zimmerman, Jr.), N.Y.C. Aug. 30—indef.

TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14—indef.

TURN to the Right (Winchell Smith and John Golden): Boston 1—indef.

UNBORN Child (A.), Detroit 3-8.

UNBORN Child (B.), Milwaukee 3-8.

UPSTAIRS and Down (Oliver Morosco): Chgo. Aug. 19—indef.

VERY Idea (Messrs. Shubert): N.Y.C. Aug. 9—indef.

WANDERER, The (Elliott, Comstock and Gest): N.Y.C. Aug. 20-Sept. 15.

WHAT Happened to Jones (George Broadhurst): N.Y.C. Aug. 31—indef.

WHICH One Shall I Marry?: Cleveland 3-8.

WHITE Slave: Pittsburgh 3-8.

TRAVELING STOCK

BUHLER, Richard (A. G. Delamater): Louisville 10-15.

PERMANENT STOCK

ALTOONA, Pa.: Park.

AUBURNDALE, Mass.: Norumbega Park.

BOSTON: Globe.

CHICAGO: Crown.

CHICAGO: Wilson Avenue.

CINCINNATI: Olentangy Park.

DENVER: Denham.

DENVER: Elitch.

DENVER: Lakeside.

DES MOINES: Princess.

DETROIT: Lyceum.

DULUTH, Minn.: Lyceum.

ELMIRA, N. Y.: Horick Glen.

JAMESTOWN, N. Y.: Lyric.

JAMESTOWN, N. Y.: Samuel's Opera House.

LAFAYETTE, Ind.: Family.

LOS ANGELES: Morosco.

MILWAUKEE: Shubert.

NEWARK, N. J.: Orpheum.

NEW YORK CITY: Lafayette.

OAKLAND, Cal.: Playhouse.

PORTLAND, Me.: Keith's.

PROVIDENCE: Keith's.

SALT LAKE CITY: Wilkes.

SAN FRANCISCO: Alcazar.

SAN FRANCISCO: Wigwam.

SCHENECTADY, N. Y.: Hudson.

SEATTLE: Wilkes.

SOMERVILLE, Mass.: Somerville.

SPRINGFIELD, Mass.: Poli's.

ST. PAUL: Shubert.

TORONTO: Royal Alexandra.

TRENTON, N. J.: Trent.

WASHINGTON, D. C.: Poli's.

WATERBURY, Conn.: Poli's.

WILKES-BARRE, Pa.: Poli's.

YONKERS, N. Y.: Warburton.

YOUNGSTOWN, O.: Idora Park.

OPERA AND MUSIC

CANARY Cottage (Oliver Morosco): Boston Aug. 26-Sept. 8.

CHEER Up (Chas. Dillingham): N.Y.C. Aug. 23—indef.

COME Back to Erin: Prov., R. I. 3-8.

DEW Drop Inn (Myron T. Rice, Inc.): Cinti. 2-8.

GOOD-BYE Boys: Chgo. 1—indef.

HAVE a Heart (Eastern, Henry W. Savage): Binghamton, N. Y. 5, Albany 6-8, Syracuse 10-15, Allentown, Pa. 11-12.

HAVE a Heart (Western, Henry W. Savage): Boston Aug. 20-Sept. 15, Worcester 17-19.

HIS Little Widows (G. M. Anderson and Lawrence Weber): Boston Aug. 14—indef.

HITCHCOCK, Raymond: N.Y.C. June 7—indef.

KATZENJAMMER Kids: Indianapolis 3-8.

LEAVE It to Jane (Wm. Elliott, Comstock and Gest): N.Y.C. Aug. 28—indef.

LOVE o' Mike (Elizabeth Marbury and Lee Shubert): N.Y.C. Aug. 27—indef.

MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16—indef.

NIELSON, Alice (Wm. Elliott and Comstock and Gest): Buffalo 10-15.

OH, Boy! (F. Ray Comstock): Chgo. Aug. 21—indef.

OH, Boy! (F. Ray Comstock): N.Y.C. Feb. 20—indef.

OH, Boy! (F. Ray Comstock): Boston Aug. 1—indef.

OH, Be Happy! (Ralph Herz): N.Y.C. 3—indef.

PASSING Show of 1917 (Messrs. Shubert): N.Y.C. April 26—indef.

POM-POM (Henry W. Savage): Newport, R. I., 10, Middletown, Conn. 11, Bridgeport 12, New Haven 13, Norwalk 14, New London 15, Newport News, Va. 17.

RAMBLER, Rose (Chas. Frohman, Inc.): Washington 3-8, N. Y. C. 10—indef.

RIVIERA Girl (Klaw and Erlanger): Phila. 10—indef.

SAFETY First: St. Louis 3-8.

SAN Carlo Opera Co.: N.Y.C. 3-15.

SHOW of Wonders (Messrs. Shubert): Indianapolis, 3-8.

SO Long Letty (Oliver Morosco): Frisco July 29—indef.

STEP-LIVELY: Peoria, Ill. 2-3.

VERY Good Eddie (Marbury-Comstock): Minneapolis 2-8.

WILSON, Al H. (Sidney R. Ellis): Lewistown, Pa. 5, Houtzdale 6, Du Bois 7, Bradford 8, Warren 10, St. Marys 11, Butler 12, New Castle 13, Beaver Falls 14, Sharon 15, Youngstown, O. 17, Akron 18, Canton 19.

YOU'RE in Love (Arthur Hammerstein): Buffalo 3-8.

ZIEGFELD Follies of 1917 (Florence Ziegfeld, Jr.): N.Y.C. June 12-Sept. 15.

MINSTREL

DUMONT'S: Phila. 1—indef.

FIELD, Al G.: Louisville, Ky. 3-5, Frankfort 6, Lexington 7, 8, Chattanooga, Tenn. 10, 11, Knoxville 12, 13, Asheville, N. C. 14, 15, Greenville, S. C. 17, Spartanburg 18.

CIRCUS

BARNES: Watonga, Okla. 5, Boyle, Tex. 8.

BUFFALO Bill and Jess Willard: Frankford, Ind. 5, Marion 6, Richmond 7, Rushville 8.

RINGLING Brothers: Stockton, Cal. 5, Fresno 6, Visalia 7, Bakersfield 8.

REPORTS FROM MIRROR CORRESPONDENTS

LOS ANGELES

LOS ANGELES, CAL. (*Special*).—Marc Klaw has arrived in Los Angeles to be present at the last rehearsals of "Here Comes the Bride," the first play to be put over the new Klaw and Erlanger Western circuit. "Here Comes the Bride" was cast and put into first rehearsals by the general western manager, Joseph Montrose. Klaw, incidentally, is having a wonderful time with his friends Will Wyatt, Charlie Pike and others of fame, as to golf, theaters, etc.

Donald Bowles has been named successor to Joseph Montrose as general manager for the Oliver Morosco interests in southern California.

Oliver Morosco has gone to New York, where he will put into rehearsal "Lombardi, Ltd.," to be shown in the new Morosco Theater on Broadway. "That Day" will follow "Lombardi, Ltd.," with a New York production. Mr. Morosco plans to return to Los Angeles in November, when he will put on "A Full Honeymoon," adapted from the comedy "Sadie Love."

Minna Gombel has made a hit in the Morosco Stock Company's version of "The Cinderella Man."

Kathleen Clifford, having completed "The Twisted Thread" serial at the Balboa Studio, for the Paramount Program, has accepted an Orpheum engagement, which he begins in late August at the Los Angeles Orpheum Theater. Miss Clifford is not known to the Western theatrical public, though a big favorite in the East. Doubtless she will also become a favorite in the West before the finish of her week's engagement in Los Angeles.

A French hospital benefit was given on the night of Aug. 19, at the Mason Opera House. The benefit was well press-agented, having Kenneth McGaffey serving as P. A. Charlie Chaplin, Mae Murray, Eric Mann, Anna Luther, Mary Pickford, Harry Carroll, Texas Guinan, Julian Eltinge, Wallace Reid and Charlie Murray were among the names which made the evening memorable. Rex Downs, for two years impersonator of James Whitcomb Riley, was introduced as an "added attraction."

Ben Atwell, the advance man for Al Jolson's "Robinson Crusoe, Jr.," company, has been vacationing for the last several days at Catalina Island, previous to returning to New York.

The Orpheum's bill of last week was one of the best that house has shown as regards a high batting average of everyone of its individual acts. "Rubeville," with Harry B. Watson and Jere Delaney and a troupe of seven men, who sang, played a brass band and danced with a spontaneity that was thoroughly refreshing, was one of the much-enjoyed numbers. Hugh Herbert and Company in "The Prediction" was one of the hits of the bill. Harry Carroll was a holdover from the preceding week, as also was the headliner Julia Arthur, who enjoyed a successful two weeks' engagement at this vaudeville house.

"The Cinderella Man" has been held over for a second week.

C. Rea Berger comes to the Burbank this week in a sketch by Berger and Herbert. Mr. Berger has but recently returned to the stage, after several years in filmland, having been a director and player at the American Studio at Santa Barbara.

The Little Theater announced the opening of John McGroarty's play for Aug. 20. "Jan" was the new McGroarty vehicle which, though a little talky, was well liked by a representative Los Angeles first-night attendance.

The Omar Theater on Main Street continues to draw capacity houses with Fisher's all-star company in "Financial Follies," in which pretty girls and clever comedians take part.

MABEL CONDON.

MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*).—Palace, Aug. 30: The vaudeville season opened here with capacity houses. Earl Cavanaugh and company, in a musical comedy, were very good. Manager O'Neil is having some difficulty with his bookings, as many of the acts already engaged are hindered by the draft.

Auditorium, Sept. 3: Labor Day saw this house will patronized, with the musical comedy, "Flora Bella."

New Park, Aug. 30: The P. F. Shea interests have appointed J. J. Kelley, of Worcester, Mass., as manager of this theater. The house opens on Sept. 6 with "Everywoman." Manager Kelley is an experienced man, having managed houses in the Middle Western States.

J. J. MAHONEY.

SELMA, ALA.

SELMA, ALA. (*Special*). — Academy of Music: Monday, "Skinner's Dress Suit," with Bryant Washburn; Tuesday, "The Small Town Girl," with June Caprice; Wednesday, "Within the Law," with Alice Joyce and Harry Morey; Thursday, "Poppy," with Norma Talmadge; Friday, "The Bondage of Fear," with Ethel Clayton; Saturday, "The Cure," with Charlie Chaplin, a Keystone comedy, Hearst-Pathe News, "The Gray Ghost."

Walton Theater: Wednesday, "Her Excellency the Governor," with Wilfred Lucas; Saturday, "The Strange Transgressor," with Louise Glaum.

Academy: Dark, week ending Aug. 27.

B. J. SCHUSTER.

LINCOLN, NEB.

LINCOLN, NEB. (*Special*).—With the approach of the Nebraska State Fair the theaters are preparing for the coming season. The Orpheum opened Aug. 30 with regular seven-act Orpheum programs the last three days of the week and four-act Western vaudeville programs, with three reels, the first half. The Oliver announces that it will present Klaw and Erlanger and Shubert attractions, Mondays, Tuesdays and Wednesdays; International Circuit attractions, Thursdays, and the Brandeis Stock company of Omaha, Fridays and Saturdays.

The Orpheum (R. R. Livingstone, manager, Orpheum Circuit): Aug. 30-Sept. 1, seven-act program, headed by Hermine Shone.

The Oliver (Frank C. Zehrung, manager): The Otis Oliver Players close their Summer run week of Aug. 27 in "Help Wanted." The season has been a very successful one from every standpoint. Sept. 3-8, Fair week, "In Old Kentucky"; 13, International Circuit, "Step Lively"; 14-15, Brandeis Stock company; 17, Al Jolson, in "Robinson Crusoe, Jr."; return engagement, 18-19, Max Figman, in "Nothing But the Truth"; 20, International Circuit, "Daughter of the Sun"; 21-22, Brandeis Stock company.

Nebraska State Fair, Sept. 3-8, Hagenback and Wallace Shows as a free attraction. This is the only appearance of these shows in the State of Nebraska this season.

The Colonial, Lincoln's newest exclusive picture house, will not be completed in time for the Fair business, although work has been progressing rapidly. This house is being erected at a cost of between $40,000 and $50,000 by Nellie C. Buck of Crete, Neb., and will be operated by the Colonial Amusement Company, of which E. E. Duncan is secretary and manager. Only the best of feature films will be shown, to the accompaniment of both pipe organ and orchestra.

The Rialto, formerly the Majestic, has been remodeled into a first class picture house, and will open on Labor Day under the management of L. M. Garman. A new pipe organ is being installed, and this, together with a symphony orchestra, will furnish the music.

The Lyric opened the middle of August after a thorough renovation and redecoration, and is presenting a two-act Western vaudeville program and Paramount Pictures.

Capital Beach has enjoyed the most successful season in its history and will close the first week in September.

V. E. FRIEND.

CINCINNATI, OHIO

CINCINNATI (*Special*).—The new season will open Sunday, Sept. 2, with the three-act musical comedy, "Dew Drop Inn," at the Grand, direct from a successful Summer run at the Illinois Theater, Chicago. Percival Knight is to be featured, and I understand we get the original company intact. If we do, things have changed.

Lyman Howe's Travel Festival opened at the Lyric Aug. 26 to good houses. The pictures precede the opening of the regular season, Sept. 9, with Collier in "Nothing But the Truth."

The Olympic did a good first week's business with Billy Watson. This week Frank Hunter features. Outlook for the season said to be flattering.

Keith's Summer "vodvil" continues to draw well. Regular season opens Sept. 16.

The Zoo Ice Rink, featuring Poole and Alen, Davis and Rodger, and A. J. O'Sicky, is pulling immensely, and will run a week after the close of the regular Summer season, Sept. 8. It is the best paying attraction the Zoo has had in years. Nicholas Garagusi, a brilliant young American violinist, was the special soloist with the Summer Symphony Orchestra, under the direction of Chevalier Oscar Spirescu, the latter part of the past week.

I understand the new Art Theater, fostered by Miss Ruth Allen, has definitely secured the use of the Memorial Hall, on upper Elm Street, for its performances this Winter. This assures the movement of a downtown location, where it can draw from all sections of the city without being in direct competition with the regular playhouses. The success of the new venture seems assured.

WM. SMITH GOLDENBURG.

HALIFAX, N. S.

HALIFAX, N. S. (*Special*). — Henry W. Savage's "Everywoman" played to large business at Academy of Music, Aug. 22-25. It was a most elaborate production, and with Paula Shay in the title role and Percy Parsons as Nobody and a splendid cast, it gave great satisfaction. Others in the company are Bertha Donn, Ethel Kay, Margaret Patterson, Louise Williamson, Nicholas Joy, Helen Daine, Frank Kilday, F. J. McCarthy, Townsend Ahearn, Fred Hampton, Jack Hutchinson, G. A. Choate, Frederick Elsbree, Winnifred Baldwin, Margaret Yeats, Douna Bartlett, Jean Welis, Melville Anderson, John Thompson, Charles Dunall, William Becker, Joseph Smyth, A. Y. Strauss, Harriett Young, Kittie Bird, Florence Schaeffer, Natalie Lynn, Alice Jordan and Marion Taylor.

Geraldine Farrar, in "Joan the Woman," will be the special feature at the Casino, Sept. 3-6.

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